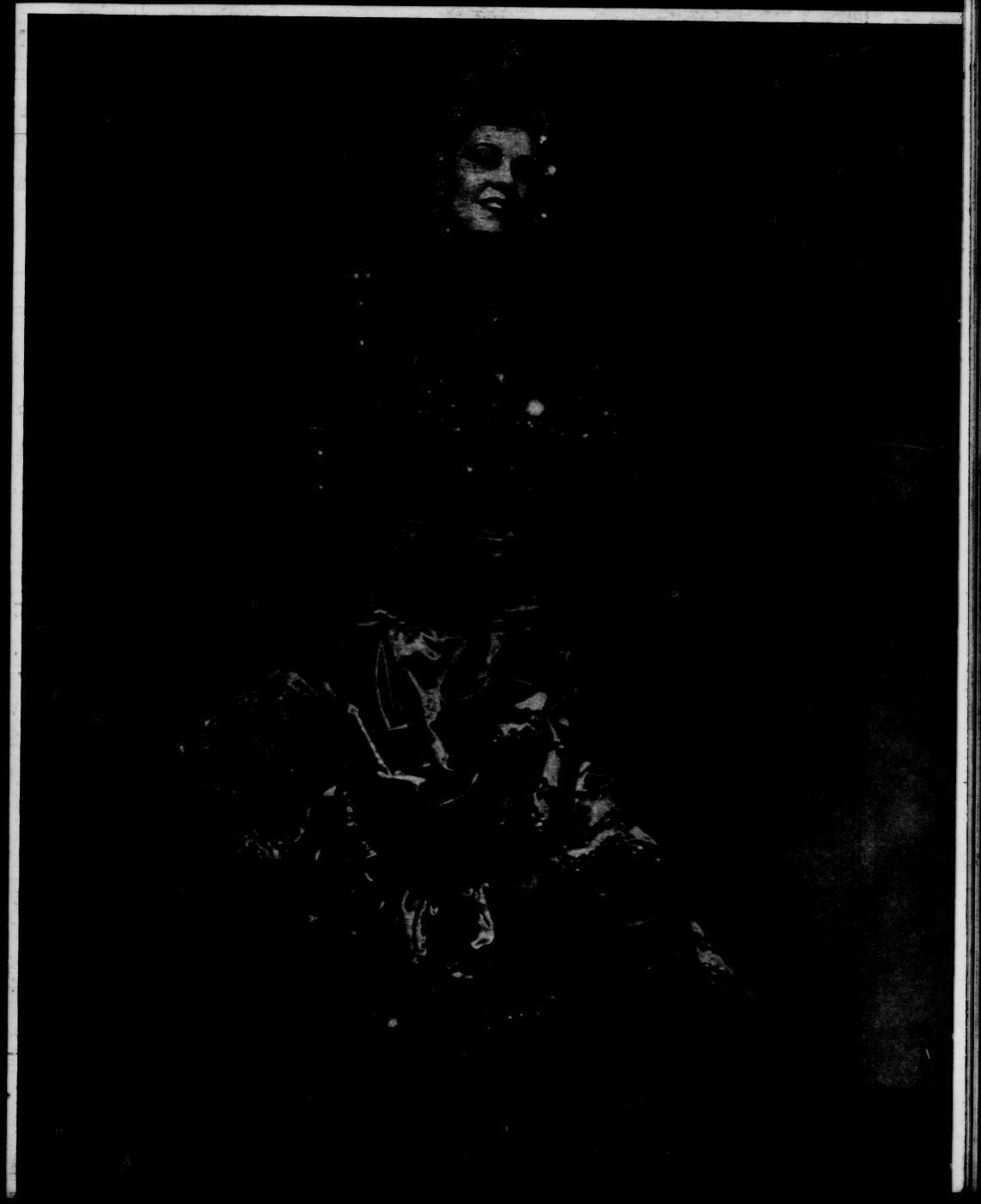
THE AMERICAN

DANCER



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For List of Routines by Mail—turn to page 44

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We have worked out very successfully the *Big Apple* Routine in both Tap and Ballroom, also the Rumba from the magazine.

An article entitled *Dancing for the Blind* by Albertina Vitak in the August issue caught

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• PRO and CON . . .

my interest, as I have a similar case. However, my Indian boy, 19 years of age, is deaf and dumb; but exceptionally clever with his feet. His progress is a constant wonder to me, as he gets his rhythm from the floor vibrations. Such accomplishment is really worthwhile to me and I think even more so to him.

Please accept my heartiest congratulations for such a fine upstanding magazine that builds for the future.

Very sincerely,
Phyllis Cyr, Yakima, Wash.

•

Dear Sir:

Your book is very helpful to me and I look forward to receiving it every month. I enjoy it from cover to cover. *Dancer's Diary* is one of the most amusing monthly readings I have yet read and hope it continues on for quite a while.

Wishing you more success with your marvelous magazine,

Yours truly,
Mildred Lee Scherr, Baltimore, Md.

•

Dear Miss Howard:

I want you to know that I have benefited very greatly by reading the articles on *Code of Terpsichore*, Blasis, that you are running serially each month. Also I think the magazine improves with each edition.

Yours very truly,
Frank Jones,
Anniston, Ala.

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• **PRO and CON . . .**

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May I take this opportunity to inform you of the double use I give to your excellent publication? I have been receiving a copy for the last four years, through my membership in the D. M. of A. However, I am also on your subscription list, since I cut up one copy of the magazine for a scrap-book—keeping articles intact, costumes, dances, photographs of interest, etc. In that way, one copy is complete for my students to use as reference.

Last spring, I gave a subscription to THE AMERICAN DANCER to a pupil as a prize, and will repeat that procedure this year. They accomplish much work with that incentive.

Sincerely,
Evelyn Gladys Boardman,
Beechhurst, Flushing, N. Y.

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Dear Miss Howard:

In the January issue of THE AMERICAN DANCER you had a very interesting article on fencing. It was particularly appealing to me, because I am starting fencing classes in my school during February. The announcement of my classes has created quite a response, and I have had many calls for enrollment and appointments.

I should also like to say that I enjoy THE AMERICAN DANCER very much. It always has so many informative features to read, such as "Student and Studio."

Sincerely,
Arthur Lane, Louisville, Ky.

•

Dear Miss Howard:

Find enclosed check for my subscription renewal. . . . Meant to send this sooner but have been so busy. You have a grand magazine. My best wishes for its continued success.

Patricia Bowman,
New York City.

NEW YORK NEW YORK

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• PRO and CON . . .

Dear Miss Howard:

Being an enthusiastic and interested reader of your magazine, THE AMERICAN DANCER, I am taking the liberty of writing you concerning an article published in the January issue on page 34 about the presentation of *La Boite a Joujoux* on December 30. The article states that *La Boite a Joujoux* would be presented in this country for the first time under the direction of Annette Van Dyke.

La Boite a Joujoux was presented in Louisville, Kentucky, in 1935 under the direction

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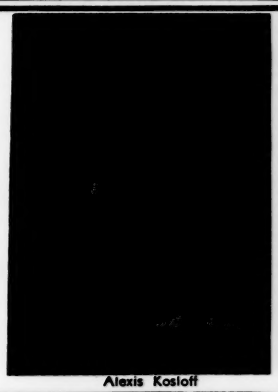

Alexis Kosloff

• **PRO and CON . . .**

of Mary Long Hanlon, sponsored by the Junior League of Louisville. The choreography was Miss Hanlon's. I am enclosing a program and a clipping which I thought might interest you.

Miss Hanlon has had her own school of dancing here in Louisville since 1932 and has been active in the concert field here and in the south. She is director of the Louisville Civic Ballet which is to be presented here on March 8, on which program *La Boite a Joujoux* will be given again. Plans for the performance were laid in the latter part of October. On the same program Miss Hanlon will present a new ballet which she is creating now, using the beautiful symphonic poem of Smetana, *The Moldau*. To our knowledge this will be the first time that this music has ever been used for ballet in this country, but we thought that perhaps we might be mistaken and wondered if you knew of any previous performance.

As I know your articles are always based on authenticity, I feel you will accept this information in the manner in which it is given.

Thanking you for many interesting hours of good reading, I am,

Very truly yours,

Elena V. Durham,
Louisville, Ky.

EDITOR'S NOTE: THE AMERICAN DANCER is very glad to acknowledge the obvious fact of Miss Hanlon's first production of *La Boite a Joujoux* in this country. Although it is evident from the programs enclosed that the choreography was different from that used by

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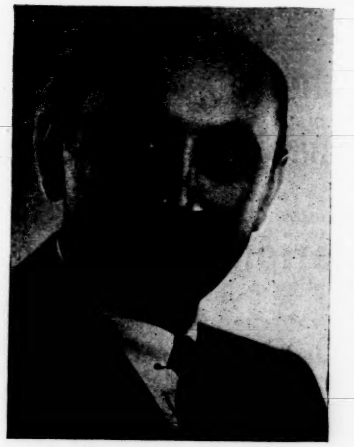

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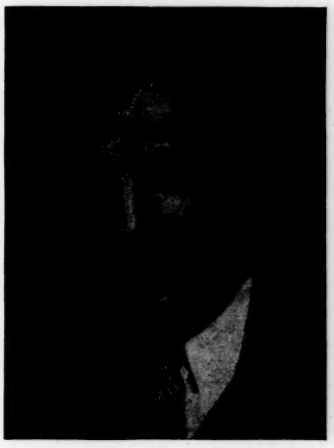

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• **PRO and CON . . .**

Miss Van Dyke ((each choreographer, naturaly, injecting her own ideas into the story) it is clear that Miss Hanlon was first to use the music.

As to *The Moldau* we do not know of this music having been used. Do any of our readers recall having seen a ballet set to it?

•

Dear Miss Howard:

This letter is an apology to you. Time and again THE AMERICAN DANCER has sent me a questionnaire in the interest of my own profession and I have apparently ignored each one. Now, wouldn't we be in a fix if everyone were as negligent? To say I am busy

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• **PRO and CON . . .**

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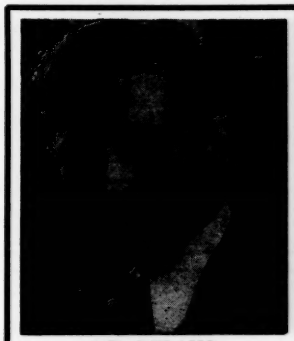
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• **PRO and CON . . .**

out and do things, make contacts with others for us and help keep us in some organized shape. I know there are many teachers who are more practical, but there are a lot more of my type, who are so interested in their own localities that they are apt to forget about everyone else in the world and think of New York as a very far-away place—except, of course, when the time comes for making plans for summer study.

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• PRO and CON . . .

how much better it is for everybody, when we help each other. My music teacher has sent me several pupils, to develop imagination. When each art begins to realize the values of the other—well, I think we are getting somewhere, don't you?

I have been lending my back copies of THE AMERICAN DANCER to the beauty salons in town, so that perhaps new people will become as interested in the dance as in the movie magazines and style catalogues. And some of my "mothers," seeing in print what I preach in class, and seeing pictures of our lovely ballerinas, may realize what the children are striving for.

Finally, I think we are making the arts a part of living. I believe the indifferent ones and the enthusiastic ones are beginning to understand each other a little better. The artists are beginning to be people, and the people are wanting to be artists.

I want you to know that we do appreciate your efforts in our small towns and I want you to feel that we realize your worth probably more than the larger schools who are privileged to see more than we.

Sincerely,
Audrey Claire Moody,
Lake Charles, La.

•

Dear Miss Howard:

My congratulations upon your splendid article entitled "Bill to Eliminate Dance Schools?" in the April issue of THE AMERICAN DANCER.

It is high time the significance of this Bill was given the close attention of those most vitally affected. Too many of us are inclined to procrastinate and let matters take their

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• **PRO and CON . . .**

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Enclosed you will find a copy of the letter of protest that I am mailing Senator Royal S. Copeland.

Ernest Carlos,
New York City.

•

Dear Miss Howard:

I am very grateful that you reminded me of the expiration of my subscription. Every issue is a long-treasured masterpiece.

You have certainly contributed as much, and more, than any other person to the dance, in that you publish such a fine magazine, devoted to the dance and its associated arts. I assure you that in the future I shall see to it that the expiration date will not be overlooked.

Sincerely yours,
EDWARD KUNERT,
La Crosse, Wisc.

•

My dear Miss Howard:

The article in your April issue, *Bill to Eliminate Dance Schools*, is something vital to others besides teachers. This bill is bound to eliminate competitive ideas and practices, and will therefore stop growth of business. My experience with a W. P. A. dance department is incentive enough for me to be against the bill.

My opinions are similar to yours, and you are in a position to know the 'pros and cons' regarding its effect on teachers, pupils and dancers. May the Great Spirit give you always a happy heart.

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The American DANCER

Editor ▪ RUTH ELEANOR HOWARD ▪ *Publisher*

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1938

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MICHAEL AND MARLYNN, *now at New York's Rainbow Grill*

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CLARITA MARTIN, *Spanish dancer who will be seen in concert next season*
—Ben Pinchot

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Mecca for Moderns

Bennington Completes a Cycle

by PATRICIA SHIRLEY ALLEN

IT WAS hoped to have as many as 60 people in attendance, when the Bennington College School of Dance planned for its first summer's work in 1934. With that number the school could just about be made to run.

The first announcements went out in March. Enrollments had passed 60 by the middle of May, and in June the problem was how many could be accepted as a maximum. When the dazed directors took final count, there were 100 students at Bennington that summer, and about 40 or 50 others had been turned away because they could not be accommodated.

Under these auspices Bennington College School of the Dance was born—at a moment when it was most needed. For until the Bennington experiment started, there was no one place which offered a really representative view of modern dance. There is no school in any of the arts, for that matter, which has done just this in its own field.

The plans were worked out originally by Martha Hill, who was a member of the college staff, Mary Jo Shelly and Martha Biehle. President Leigh of Bennington was very much interested in the dance, had been looking for a way of using the college during summer months, and this seemed a wonderful opportunity for a university of dance.

It had to be a *representative* project, they decided. It could not be built around any single individual, as other schools have been, but must include each of the several exponents of modern dance forms.

With the help and guidance of John Martin and Louis Horst, classes got under way the first year with a comprehensive survey course, emphasizing work in techniques and composition. The idea of presenting every phase of the subject was given shape by having each of the four leaders of modern dance teach for one week. Martha Graham, Doris Humphrey, Charles Weidman and Hanya Holm were all up there during the summer of 1934 for concentrated instruction in their own methods.

From then on there have been a progressive, logical series of developments. The initial year was a test to see what sort of program it would be wise to give. Gradually the scope of the school was enlarged to include various experiences which students of the dance need and should have.

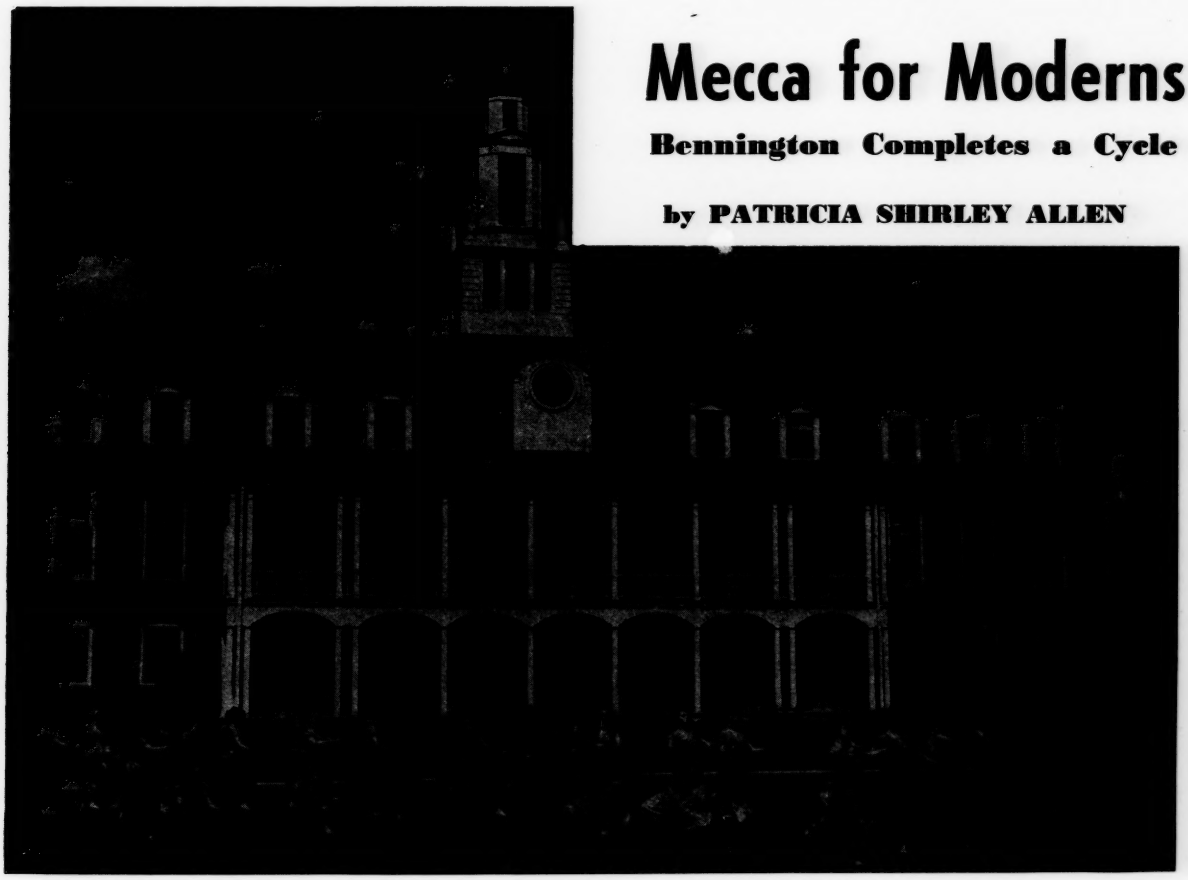
In 1935, to an elaborated survey course (which has since been known as the *General Program* of the school) was added a Workshop program. A single artist was invited to bring her concert group to Bennington, and there to compose, direct and present an entirely new production, supplementing her dancers by other students at the school.

This, for 1935, resulted in Martha Graham's *Panorama*. The following year both Doris Humphrey and Charles Weidman presented Workshops for women and men, respectively. The products of 1936 were *With My Red Fires* and *Quest*. And in 1937 Hanya Holm evolved the superlative group composition called *Trend*.

Since the *General Program* is in essence an educational survey, the Workshop was added to the school to give professional experience to the students. Within the six weeks' session a whole composition was originated, rehearsed, music was composed, costumes were designed and a group of dancers trained for its performance.

This year has brought a further development of the sequence of events. The summer of 1938 will be notable for the fact that four artists will be at Bennington for the full term. Instead of having one Workshop, there will be four professional units headed by Martha Graham, Hanya Holm, Doris Humphrey and Charles Weidman. Each unit will have a nucleus of the artist's concert group and not more than

(*Continued on page* 49)



STEPPING STONE

Another Stone Makes Good

by FREDERICK RUSSELL

DOROTHY STONE

"MY ONE regret," Dorothy Stone confessed in her dressing room at the Winter Garden after a matinee of *Hooray for What*, "is that I can never be a great dancer.

"To be a really great dancer," she went on to explain, "you have to begin when you're very young and keep it up all your life. That has always been what I wanted to do, since I was a little girl. It was my mother who sort of sidetracked me. She used to say, when I was interested in nothing but dancing, 'You must learn to do other things, too. You must learn to act and to sing. It is better to know how to do all these things before you go on the stage.'"

That was the early training of the oldest of Fred Stone's three dancing daughters. Dorothy's mother was essentially a singer; she lost her voice and was forced into temporary retirement. When she returned to the stage, it was with Fred Stone in *The Wizard of Oz*.

"It was there that she met Daddy," Dorothy related. "She did little singing in the show. Her small part didn't do much toward advancing her career. In fact, it ended it, because she married Daddy and retired permanently from the stage.

"I was such a frail child," Dorothy continued, "and had been traveling around so much, that Daddy bought a farm at Amityville, Long Island. He thought that dancing might build me up and had Dora White, a girl in one of his shows, come out to teach me ballet. It was great fun, because there was a pool right next to the gymnasium and, when I had finished my lesson, we would go for a swim before lunch.

"We always had dinner early, and afterward Daddy taught me tap dancing for an hour each evening before bedtime. So you see, I was learning two kinds of dancing—ballet for two hours each morning and tap steps at night.

"When I was a little older and we moved to Forest Hills, Dora had opened a dancing school there and I continued to study with her."

When she was scarcely through school, Dorothy made her Broadway debut with her father in *Stepping Stones*. Thus was her career launched as a star at the outset.

"Even though it may sound trite," she said, "I can honestly say that I'm never as happy as when I'm dancing. It seems to give me a completeness. I like to be able to express in dancing, in movement, ideas which I have.

"I'm positively romantic about dancing. I used to fall in love with each new partner in a show. When the season was over and he would come out to see me during the summer, I was surprised to find that we had nothing to talk about, nothing in common. I would begin to wonder why I thought I was in love with him. Then, when a show would reopen or go on the road, everything seemed all right again, just as it had been before. It took me years to realize that it was our dancing, the accordance of movement together, that made me feel like that.

"When I had made this discovery, I began to suspect my own emotions. That's what happened when I danced with Charles Collins in *Ripples*. I tried to keep myself in check, to convince myself that it would pass, just as the others had, when the show closed. But it didn't pass! Charles came to visit me in Forest Hills and we discovered that we had very much to talk about. Then I *knew* I was in love!"

With the result that Dorothy and Charles were married in London seven years ago and are still very much in love. They have handled their marriage with forethought and careful consideration. Each has always been free to accept an offer without necessarily including the other. They prefer, of course, dancing together whenever possible, but this is never permitted to stand in their way.

"I shouldn't admit it, I suppose," she said, "but I really don't enjoy dancing with anybody except Charles. And I doubt if I could love a man who doesn't dance. It means that much to me."

Since their marriage, they have danced together in only two Broadway shows, the ill-fated *Sea Legs* and *Hooray for What*, and at the Ambassador in New York and the Miami Biltmore.

"Do you remember the cat, *Henry VIII*, in *Sea Legs?*" Dorothy asked.

I did.

"I'm a great lover of animals, anyway," she said, "a member of the S. P. C. A. and all that, but I learned more about dancing from that cat than you can imagine.

"I used to study him by the hour, watch his movements. Cats have a natural grace of movement, an ease and smoothness of motion that dancers can acquire by watching them. When the show closed, I begged them for *Henry* and he has not only become an important member of the family, but one of my best dancing teachers."

Dorothy and Charles, when they are working, go to the theatre early a couple of evenings a week to practice their routines. They take along a portable victrola, drag it out upon the stage and dance to records their accompanist has made especially for that purpose.

(*Contiued on page* 47)

Permanent Relief or Culture?
The Answer Might be a

National Dance Academy

by RUTH ELEANOR HOWARD

THE agitation for a Federal Bureau of Fine Arts to be set up under the legislation proferred by Messrs. Pepper and Coffee recently veered off on what would ordinarily be looked upon as a logical tack. The bill's proponents suddenly offered, as an excuse for its favorable consideration, the fact that no other individual or group had brought forth "anything better!'

True enough, there is no record of "anything better"—or worse, for that matter—having been offered as a substitue for S. 3296 up to the time of a special meeting of the National Arts Conference several weeks ago at the Hotel Astor in New York City. Objections and suggested amendments, yes; but no one had, evidently, taken the time to prepare another and completely opposite set-up. It was at this meeting that Donald Grant, President of the New York DTBA, literally tossed a bombshell into the ranks of the bill's proponents with an idea which created headlines the country over. Practically every newspaper in the country took up on the following day with headlines which read: "National Dance Academy Planned."

Naturally, this plan was vociferously ridiculed and opposed by proponents of the Coffee-Pepper bills for the apparent and assumed reason that it did not consider, even remotely, the aspects of permanent relief for permanent reliefers! Together with Ruth St. Denis, with whom he had sought counsel, Mr. Grant had prepared the outline of a plan which would place the cultural aspects and study of the dance in practically the same category as our military and naval training; and despite the opposition by those favoring the Coffee-Pepper bill in its entirety as being the one and only answer to the country's growing problem of providing "culture" for the masses, the majority of those attending the meeting that afternoon favored his plan for a "West Point of the Dance." Hence the headlines you no doubt read in your newspaper on or about April 11, and about which many teachers have already made inquiries.

The essence of Mr. Grant's plan follows herewith:

1. That a National Ballet or Dance Academy be created by the Federal Government; and
   - A. That this Ballet or Dance Academy shall be patterned after the two principal academies of instruction under the control of the Federal Government, namely: The United States Military Academy at West Point and the United States Naval Academy at Annapolis.
   - B. That the pupils to attend this academy be selected by appointive committees from every congressional district of the United States.
   - C. That from the date of acceptance of these appointees to the Academy until they have completed a required course of training they be given quarters and clothed in the manner comparable to the standards maintained in our army and naval academies.
   - D. That this Academy of Dance shall furnish instruction in all phases of the dance, together with a thorough training in the physical skills and technique of the dance.
2. To insure beneficial and permanent results in our national culture pupils must be given courses in the liberal arts, with emphasis on the culture and history of the various races of the world, together with their philosophies; also courses in music, music appreciation, art, dramatics, the psychology of dramatics, scenic and costume designing as well as kindred subjects, should be available to the pupil to insure mental development as well as physical; and
   - A. That the government should retain the most proficient graduates of this Academy of the Dance on a professional basis in order to present ballets at least once a year in the capital city of every state in the country.
   - B. That the government shall name accredited preparatory schools of the dance in every congressional district wherein children can be trained and prepared for enrollment in The National Academy of the Dance, and that these schools be equipped to provide competent instruction in the dance and allied subjects mentioned above.
   - C. That these accredited schools be selected by a special committee composed of officers from duly recognized dance teachers' associations.
   - D. That the Federal Government shall provide for a proportionate number of pupils from each congressional district to attend these accredited preparatory schools, and that said pupils shall be selected either by the directors of the individual school or competent committee in the congressional district.

Certainly, there can be no strenuous objections to our Government paying the costs for the establishment and upkeep of a school of the dance similar to the old Imperial Russian Ballet Schools—provided that such a school is not used to foster and disseminate political propaganda, which would certainly be the result if it were operated under the precepts of the Coffee-Pepper bill. Politics and culture make strange companions, especially if labor unions make it a three-some.

Mr. Grant's plan will hardly set up competition to established legitimate dance schools; rather, it will provide pupils whose training fees will be paid by the Government prior to their entrance, when and if accepted, into the National Academy. Naturally, the schools through which the pupils must pass on their way to the coveted goal will, and should be thoroughly competent; and to allay the thought which may already be creeping into your minds, THE AMERICAN DANCER suggests that such pupils be allowed to choose their own school from an accredited list, rather than being assigned to any particular school. If this suggestion is carried out it will probably sound the death knell for those who constantly refuse to be guided by accepted and adopted standards. It will create the type of competition

(*Continued on page* 50)

Paul Mathis Sees Europe

And Is Not Impressed!

by JACQUELINE KERR

WE Americans cling to the idea that Europe *must* have something more to offer, but Paul Mathis, who has just returned from a trip abroad, has found that on the whole the European schools are no better than ours and that is very reassuring, so far as we are concerned.

Mr. Mathis' work has been well known to New Yorkers for the past few years. During this time and long before then, his students learned ballet technique plus a body movement based on natural laws—no "stunts," no tricks, just an approach which brings in *all* the muscles of the body. He knows this type of work is liked by the way it has been accepted, even by strict ballet devotees.

He went to Europe with his assistant, William Bull, to see what they were doing in the dance and "I must say," he will tell you, "that in America we have just as fine masters, teaching exactly the same technique. But the Americans do think they have to go to Europe to study."

It was an unexpectedly pleasant mid-winter crossing, and early on the morning of February 10th the two Americans were awakened by much bell-ringing and the sun streaming through their port hole. Looking out, they saw the low, green rolling hills of France and, on the pier, the gendarmes with their red-lined capes and patent leather hats. That was their introduction to France.

Then on to Southampton and London to see some of the English schools and ballets and to visit old friends. The Vic Sells Ballet was first on their list, so Messrs. Mathis and Bull hurried to the theatre. *Casse Noisette* and *Barabau* were the ballets scheduled for that evening. Mr. Mathis liked the pantomime, but was amazed at the very apparent *lack of dance*. "Considering that they are all good dancers," he said, "the ballet certainly did not show the company off to its best advantage.

"We didn't want to miss anything," Mr. Mathis went on, "so the next morning we went to the Beaumont Bookshop in Charing Cross Road. Fortunately, Cyril Beaumont happened to be in and very kindly showed us lots of his old books, prints and costume plates referring to the ballet. He told us which dance studios to visit, too, and our next stop was Margaret Craske's studio on West Street."

English schools evidently looked workman-like to Mr. Mathis and Mr. Bull, for they came back with the impression that the studios there are real workshops, with not much time spent on decoration. They also saw the classes at the Sadlers Well Theatre, which are conducted in the refreshment lounge on the days when there are no matinee; otherwise, they are held at the Old Vic in Waterloo Road.

"These two theatres are run in conjunction with each other," Mr. Mathis explained, "and present, besides ballet, grand opera sung in English and Shakespearian plays. They also have a season of Gilbert and Sullivan. This organization makes it possible for the Londoners to enjoy the best type of entertainment eight or ten months out of the year. They support it whole-heartedly and it is usually almost impossible to get seats for these performances unless you reserve them well in advance. *It is really too bad that we haven't a similar organization in America, considering how much more we have to work with and the money that is poured into worthless projects.*"

Paris was their next destination, for study and work and more investigation of foreign methods. They went to dance recitals with Nadja, THE AMERICAN DANCER's Paris representative. And were disappointed! They had to admit: "There really is not very much dance in Paris!"

The Archive was very interesting to the two sightseers, however, with its Pavlowa memorial of pictures, costumes, etc. But again, "We were both very much disappointed in the Opera Ballet, where we had been led to expect much. The Loie Fuller dancers, who appeared on the same evening, had some wonderful lighting effects. But so far as dancing was concerned, there was nothing, as we all knew who were interested in the dance."

Even the music halls and night clubs did not escape their attention in this search for expressions of the European dance. The *Tabarin* is much like New York's *International Casino*, producing the same sort of shows as those in New York, which was an adequate basis for comparison. Their conclusions were not very flattering to Parisian entertainment. "We in America say that our shows are bad, but they are a hundred percent worse in Europe. They really do not bother to work at things at all and everything is half done. It really is a shame, for they have everything to work with and still nothing is done."

The ballet schools, of course, are fine. William Bull, who had received all his training with Paul Mathis, studied briefly with Mme. Egorova, who praised his work and his strong foundation. That would not surprise those who have seen Mathis students dance, but it made Mr. Mathis (who was originally a Denishawn dancer and teacher) proud to think that one of the really authoritative old ballet teachers had verified the technical training which he gives.

The return to America was made much sooner than expected. Just the fact of being in Europe was not enough to keep the two dancers there, Mr. Mathis felt. "There were things I really could not accomplish in Europe and so we had to come back home to put on the finishing touches." That speaks volumes to the credit of our country!

Paul Mathis believes that America has facilities to do as well, if not better than Europe in the dance. There are some lessons to be learned from their studios, but we have made amazing progress and soon, he says, we will be able to show them a few things in the way of good dancing!

1. *The Swinging Cramp Roll from "Lancashire Clog"*

2. *The Virginia Essence*

3. *The start of a "Cut-over" or "Over-the-top"*

3a. *The completion of a "Cut-over" or "Over-the-top"*

Photos by Josef

Tap Dancing In America

A Brief History

By JACK MANNING

TAP DANCING is generally accepted as a purely American dance form. Actually, it originated across the water but received its greatest impetus here. The English manufacturing city of Lancashire was its birthplace. It seems that due to the dampness of the floors, the factory workers of that city wore shoes with soles and heels cut out of one piece of wood. They called them *clogs.*

During recreation periods, men and women would dance on the slate streets outside the mills and compete in contests to bring out various sounds and rhythms. This dancing came to be known as *Lancashire Clog* and it, in turn, became one of the earliest forms of tap dancing in America. Ireland, too, was influenced, as indicated by the sound effects of taps which we hear in the jigs and reels.

In America, *Lancashire Clog* was referred to as 'English hard shoe dancing' which was quite different from 'soft shoe dancing' which originated in this country after the Civil War and hence was called *Virginia Essence.* Soft shoe was a slower type of dancing, very standardized in steps and styles, and was usually performed to such folk tunes as *Swanee River, Comin' thru the Rye,* etc. In England soft shoe dancing is still called *Schottische.*

The old-fashioned straight clogs were much harder to handle than our present day split clogs, for their stiffness made it practically impossible to spread or elaborate the steps. (Until a few years ago, the English danced much straighter than Americans as a result of the early use of these straight shoes.) As time went on, the hard shoes were dispensed with in order to get all possible style and freedom of movement.

About 25 years ago, the *Lancashire Clog* and Irish Jig were popular forms of tap dancing on the American stage. It was customary for all vaudeville or variety shows to have a dance team on every bill—and they all used practically the same routine! Only a limited number of steps were known and every good dancer knew all of them. Invariably a step would be danced six times and followed by a break. Every routine contained eight steps with breaks fitted in to enable the dancer to break from one step to another. We are still using the Cramp Roll movements which originated in the *Lancashire Clog.*

(*Continued on page* 51)

4. *Toe Stand movement often used in combination with "Cut-overs"*

5. *Knee twist from a "Hotcha Routine"*

6. *"Riff," a form of close to the floor "Roll," used extensively in the modern forms of advanced tap dancing*

7. *"Nerve Roll" used in the more advanced forms of modern tap dancing*

Photos by Josef

Rehearsal scene for the "Shennanigan" number in "Outside of Paradise" at Republic Studios, starring PHIL REGAN. *Left to right,* LARRY CEBALLOS, *dance director;* PHIL REGAN, JOHN AUER, *director of picture; and* DOROTHY MCNULTY, *leading lady.*

Larry Ceballos

Returns from England

by DORATHI BOCK PIERRE

LARRY CEBALLOS has just returned from directing dance sequences for several pictures at the English studios and his experiences were enlightening.

"The girls who work in English pictures," said the dance director, "are so underpaid that they cannot devote all their time to it. Some of them work in night clubs and shows and some of the big picture stars personally pay the dancers extra money, in order to be supported by the best talent.

"The girls are paid only $15.00 a week for rehearsing and $30.00 a week shooting, as against our $15.00 a day, or $50.00 a week plus overtime. How they live is a mystery to me, because living costs are two or three times higher than in America; it is out of all proportion to the salaries paid. What we consider ordinary necessities of daily food are prohibitive luxuries in London.

"There is no Equity organization, no binding contracts, and after rehearsing two weeks the dancers will walk out the night before shooting, demanding more pay; and no one can blame them.

"They are far ahead of us, though, in traditional ballet. I attended several performances at Sadlers-Wells where they have had a ballet season every fall for over a hundred years. I saw several beautiful ballets danced with exquisite technique by all English dancers, and the theatre was literally jammed for every performance with staid Britishers loudly cheering each number. That was really thrilling."

Larry Ceballos is one more proof that fine dance directors do not happen through luck or circumstance, but are made by long years of work.

He was born in Chili. His Scotch-Mexican parents had appeared for eighteen years as acrobats and aerial artists with Barnum and Bailey, and were in South America with their own circus.

When Larry was six months old, he was brought to the winter headquarters of the Barnum and Bailey Circus at Bridgeport, Connecticut. It was here that his sister was born and here they started school. When he was eight years old, his parents again took their circus to South America, and on this tour Larry and his sister did wire-walking and contortion and were taught by their father to be all-round circus performers.

Then they returned to Bridgeport and school for four years, after which, as The Ceballos Family, they joined the Barnum and Bailey Circus for a European tour that lasted three years, during which time they carried a tutor so the children might keep up with their school work.

Klaw and Erlanger were staging a Drury Lane Pantomime *Humpty-Dumpty*, and Larry and his sister returned to New York just in time to enter the show as *Sprites*.

Larry was now seventeen years old and for the first time he had formal dance direction. He had always been charmed by the ballets in the circus, and he and his sister had rehearsed and taken lessons with the Italian ballet master who staged them, but he had never before danced in public.

After several vaudeville tours and five years in various musical comedies, Larry Ceballos went to England to appear in a show for Albert De Courville. During the last two weeks of rehearsal, the dance director became ill and Larry was asked to carry on for him. That was his first experience with directing and he enjoyed it so much that he danced in only one show after that.

He remained in England as a director for four years, returning to America to stage the dances for the first *Greenwich Village Follies* in 1920 and remained with the producers, Jones and Green, for five years. He staged the *Music Box Revue* in 1926, and then came to Hollywood under a three year contract with Warner's. Now he prefers to free-lance, choosing his own pictures.

"First I try to be logical in the telling of my story. Then I get a simple set so the dancers are seen instead of the set.

(*Continued on page* 49)

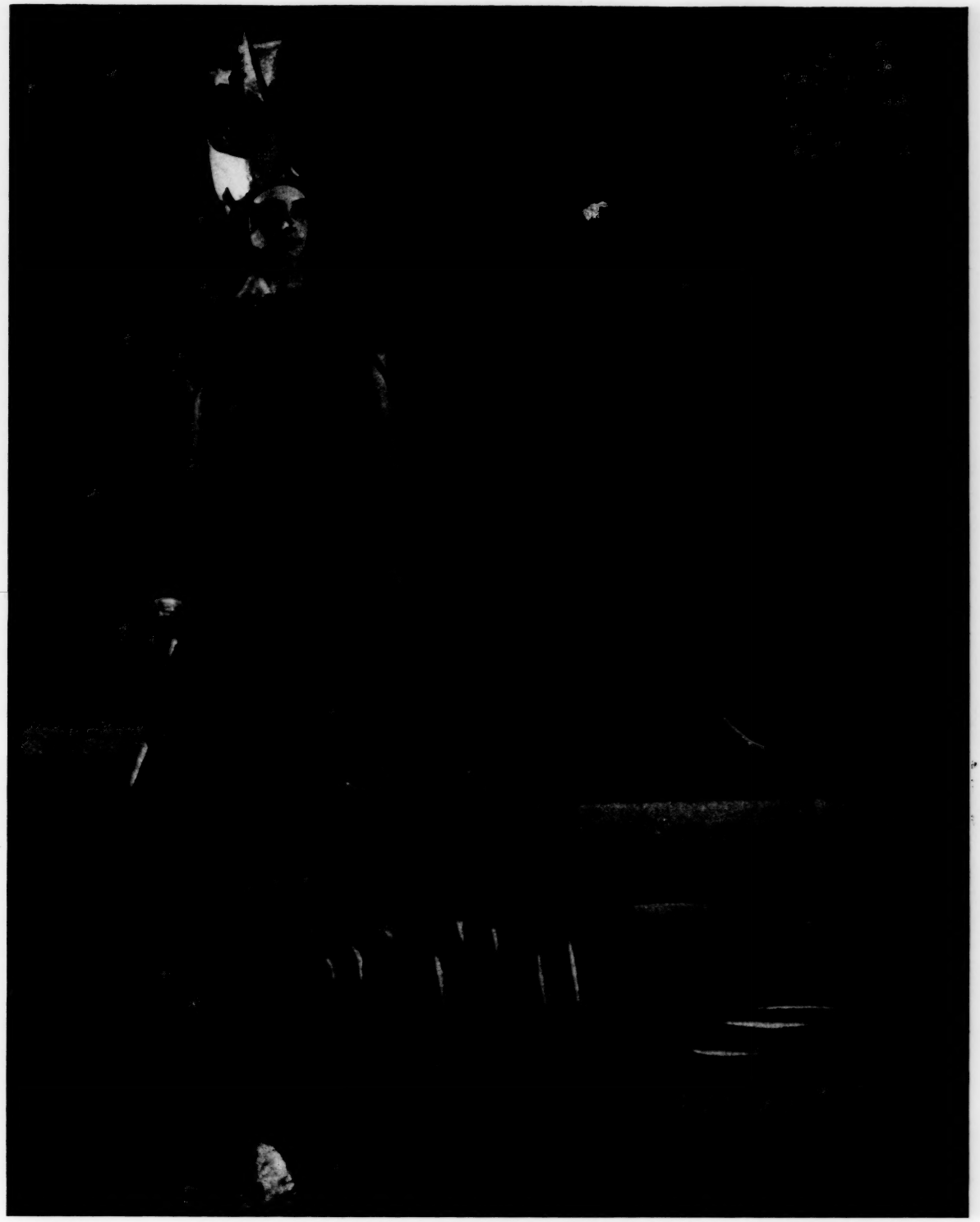


Photo Anthony

June Brae as "The Black Queen" and Harold Turner as "The Red Knight" as they appear in *Checkmate,* choreography by Ninette de Valois

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KATHRYN DUFFY

From Broadway to Main St.

Oklahoma City An Entertainment Center

by ROBERT MacKAY

IT IS a long span from Broadway, or even from Hollywood to Oklahoma City's Main Street. But, even so, here is one Main Street in America which offers lively competition when it comes to "big time" entertainment.

It is mostly the result of one woman's efforts—a certain ambitious and talented dancer who set about some years ago to show the folks of the great Southwest a thing or two about dance instruction and professional entertainment. So outstanding have been her many achievements that her name is now linked with both Broadway and Hollywood through her proteges and shows.

This successful dancing teacher who has brought Broadway to Main Street and has made good as a producer is none other than Kathryn Duffy, formerly a professional dancer of Hollywood and the stage.

Here is an artist of the first order, who not only has founded a dancing school of national repute, but also an excellent professional show business which has captivated young dancing aspirants everywhere, as well as a discriminating public.

Although it has taken years of patient development to place her professional productions on a profitable basis, Miss Duffy proudly exclaims that "the whole business is the culmination of dreams. Before I abandoned a very interesting and successful career to establish my school," comments this petite and vivacious lady, "I had visions of helping ambitious girls and boys in Oklahoma and the great Southwest to attain success without having to make the usual custom-worn sacrifices, such as leaving wholesome homes and surroundings to face certain hardships and disillusions, resulting from seeking imaginative careers in a big city. The more I visualized my dream, the more convinced I was that such an idea was plausible and practical. The Southwest needed a school that would make dancing remunerative to students, at the same time give them the advantages of modern training. In other words, a school that would provide an opportunity to develop talent for important dancing careers, by making it possible for them to exhibit their ability in a spectacular manner not once or twice a year in the hometown only, but in other large cities and at outstanding social and civic occasions."

Thus, Miss Duffy's dream has budded forth into a bloom of glorious realization. Today, her professional presentations thrill and entertain thousands upon thousands of people from Chicago to Denver, and from Los Angeles to the Gulf Coast. To the many youngsters who have been trained for one of these glamorous Duffy Revues, comes their first intoxicating breath of success, because they have won a place in a troupe which is considered "tops" in any part of the country.

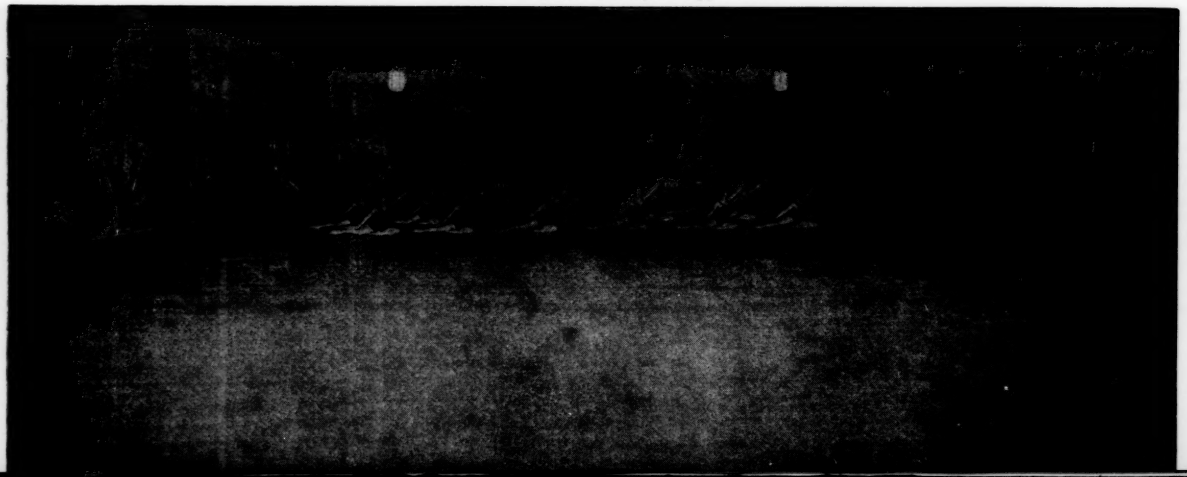
"Oh! it's hard work, all right, but it's worlds of fun," confides a pretty brunette. "Last summer I was one of four of Miss Duffy's pupils selected to go to New York for a two months' stay. You see, Miss Duffy takes at least one of her best students to New York each year and presents them to directors and promoters of the movie and stage world. When *I* was chosen to go, I just bubbled over with joy. There were four of us chosen for the trip, and we had a whole "bag of tricks," including singing and dancing acts. Miss Duffy secured engagements for us while there."

However, this annual gala trip to New York is not the most important event in the daily lives of these superbly trained artists, not half so vital as staging a 'bang-up' performance in New Orleans, Dallas, Denver, San Francisco or Los Angeles, for the nation's biggest corporation banquets, when it is estimated that some cost fifty dollars a 'plate.'

A remarkable feature of all Duffy shows and annual revues is the gorgeous costuming. Believing that a lovely wardrobe is a requisite for success, Miss Duffy remarks, "From the very first, I have always made it a point to present my dancers in costumes that are as spectacular as the dancers themselves. Cheap, amateurish costumes can spoil a whole show. Therefore, my wardrobe is as lavish as the best of Broadway shows, and is created by foremost designers."

Before becoming a teacher, Miss Duffy danced in many outstanding productions for the movies, and for the opera at Ravenia when she appeared in the famous *Easter Night in Russia*, touring the Orpheum Circuit. She spent six years in Hollywood with Sid Grauman Productions, also appearing in *Ten Commandments* and other Cecil B. DeMille Productions. She is an authority on Indian ceremonial dances, having made a careful study of the various tribes and festivities. She visits New York and Hollywood each year in search for new ideas.

A classroom of the Kathryn Duffy School



Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by ALBERTINA VITAK

RADIO CITY MUSIC HALL, *March* 31.

Happy Harlequinade was a really charming ballet presentation, patterned after the *Minuet* (Boccerini) from the Pavlova Company repertoire and remembered as danced so entrancingly by Hilda Butsova with various partners. Florence Rogge cleverly arranged the entire Ballet Corps as Columbines with Leon Fokine as Harlequin and featured, as did the original version, the fast, perky *jetés* forward. Also several of the more skillful members of the Ballet Corps had solo opportunities.

A second ballet offering was a waltz of swooning grace by Nina Whitney, tho the gallop tempo for a fast finish, obviously for those in the audience who invariably expect tricks and speed, was a pity. This number had a stunning setting and was well liked. The Music Hall, with its facilities, would do well to present more such feature numbers from time to time.

And for good measure the *Fling and Swing* finale (the Ballet Corps in an authentic *Highland Fling* and the Rockettes in fast "swing" taps) was one of the best numbers seen here in some time.

●

EDOUARD DU BURON, *Y. M. H. A. Dance Theatre, April* 3.

That his program was comprised almost entirely of religious subjects was quite fitting as Edouard Du Buron was successful in projecting a spiritual tone. He is strong and admirably reserved and many of his compositions were interesting. But on the whole his arrangements lacked variety, some of them being given to repeating certain passages too long or too often, with too much walking—which was, however, usually quite expressive of the themes.

His best numbers were *Hamites,* satiric *Proselytizer, Hymn to the Earth,* and the striking *Hymn to the Sun* with power in the very monotony of its steps. Also *Mortal Trinity* was beautiful and well designed, an ecstatic effect achieved by simple rhythmic rocking motion. In this a lovely dancer, Miriam Kornfield, assisted.

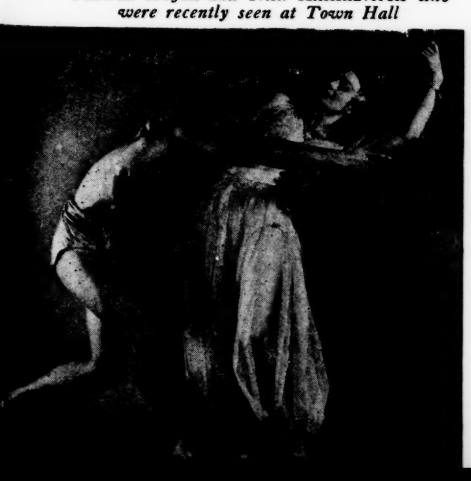
The costuming, tho simple, was effective. Assisting musicians were Herbert MacDonald (composer), Anton Leader (voice), Peter S. Terry (percussion), and Albert Stecher (double bass).

●

TRUDI SCHOOP AND HER DANCING COMEDIANS, *Carnegie Hall, April* 4.

In this new offering *All for Love,* Trudi Schoop has fashioned seven different scenes with the general theme of love as the only connecting link, thereby giving her characterizations greater scope than in last year's *Blonde Marie.* Drawn in her usual style, these included a Night Club Dancer and a Clown playing an imaginary xylophone, the latter reminiscent of her brilliant take-off of a pianist a few seasons back. Miss Schoop has also been wisely generous in allotting the attractive Edith Carola and Otto Ulbricht ample opportunities to display their fine work.

FLOWER HUJER *and* IVAN KASHKEVITCH *who were recently seen at Town Hall*



Miss Carola's School-mistress was a real delight. Mr. Ulbricht, a good dancer as well as actor, at times utilizes acrobatics to good advantage. He was especially amusing as the Father (who lacks equilibrium on Christmas Eve!). Marin Raae, Meta Krahn, Gitta Wallerstein and the entire ensemble performed with skill and geniality throughout in the many bits of comical by-play.

This work, tho slightly long in spots, is Miss Schoop's best vehicle so far even if much of the material is culled from past works. It seemed less inappropriate to Carnegie Hall than expected, tho it is certainly more suitable for an intimate theatre.

●

FLOWER HUJER and IVAN KASHKEVICH, *Town Hall, April* 6.

In matters of personal appearance, technique, colorful costuming and presentation, this debut program of Flower Hujer and Ivan Kashkevich was praiseworthy. Miss Hujer, an exotic beauty, had more technical command than her partner evidenced in many fleet turns on the point and in the air. She was particularly effective in the idyllic classical style tho surprisingly spirited with a natural gaiety and grace in numbers of folk flavor. Mr. Kashkevich was at his best in the character dances. He has virility, freedom of movement and is not without a personable manner but needs more control. But what these dancers lack is direction and new ideas. Their material was conventional and some of the numbers were too obviously inspired by Fokine's *Sylphides, Prince Igor* or other well known character and ballet compositions, but were without the interest renditions of the originals would have carried. There was much naive emotional content in almost every number with long program notes to explain the moods or nuances of meaning which should, and can, speak for themselves. The program would be improved by the addition of a few austerely designed pure dance compositions, perhaps even experimental in nature, to give some contrast.

I wonder, too, if the choice of music was not dictated more by the availability of the records than by creative demand (familiar phonograph recordings of Chopin, Ippolitov-Ivanov, Kreisler, etc. were used as accompaniment)?

Waltz (Chopin), *Procession of the Caucasian Chief, Claire de Lune, Slavonic Dance, Shining Moon,* and *Yablocho* were among their best solo and joint efforts.

●

MARGA WALDRON, *Guild Theatre, April* 10.

This rather brief program by Marga Waldron contained only a few new compositions, the best of which was *Andante* (Bach). This had a lovely sensitive quality and a fluidity of movement but was slightly marred by occasional reversions to jerky technical steps. More consistent in composition was the short *Court Jester,* which was clever and well interpreted. The other new ballet numbers were uninterestingly arranged, too coyly executed and very badly costumed (in a sort of pre-Roxy style). Miss Waldron has very strong toes and technique but often uses these assets as an end in themselves, evolving unimaginative and dated compositions which do injustice to her skill and beauty. Her familiar numbers, the dramatic *Suttee, Tzigane, Manya* and *Pioneer Maid,* 1849, danced with charm and finish and beautifully costumed, were the best things of the afternoon. The latter, the single light subject and more creative in conception, was particularly pleasing. It deftly evoked laughter and would seem to indicate that Miss Waldron might well essay to do more descriptive and humorous dances.

The general presentation was excellent with several assisting musicians who also played musical interludes while remaining tantalizingly hidden from sight.

The large and enthusiastic audience was rewarded with several encores.

●

VELOZ AND YOLANDA, *Carnegie Hall, April* 24.

Veloz and Yolanda brought the *Big Apple* to Carnegie Hall! Their program included many already familiar numbers, such as *Poem, The Veolanda* and *Champagne Waltz,* all danced with the smooth finish that has made these ballroom dancers celebrated. But the *pièce de resistance,* wisely kept for the end of the performance, was *Tango Yolanda.* Its dramatic stops and really sensational finish, the smart silver gown worn by the beauteous Yolanda against the severe black of the curtains, all made for a stunning effect.

The chief advantage of this "Recital of Ballroom Dances" seems to me to be the opportunity to see Veloz and Yolanda dance without all the night life trimmings, though this very thing was the lacking element in the performance. However, it was all presented very informally with Mr. Veloz making little speeches and comments as did Mr. Pancho, director of the orchestra; and an accordian was played with skill and feeling by Jerry Shelton from the orchestra pit. The audience entered into the spirit, even calling for favorite dances and, seemingly, "a good time was had by all."

●

DOROTHY BIRD, MIRIAM BLECHER, SI-LAN CHEN, *Guild Theatre, April* 24.

Miriam Bird, who opened the program, is one of the talented young dancers. She has, to an unusual degree, the power to express tender emotions as well as move with rhythmic grace and force, though the few balletic steps incorporated into several of the dances are not quite as skilful as could be. Most of her numbers have already been seen, but *Bowery Bum, Poland—In the Shop* and *Birobidjan—In the Field* well warrant repetition. A new composition, *Austria—The Day After,* simple in arrangement, was intense with living emotion. It featured the dramatic elements of the theme perhaps more than actual dance movement, but was very well done. I only hope the resounding *bravos* were for the merits of the work rather than for the political aspects of its subject. Two other new dances, *School Days* and *Intolerance,* were too dependent on idea, contributing nothing worthwhile in dance form.

Dorothy Bird, disciple of Martha Graham and, at present, adorning the chorus of *Hooray for What* is a newcomer as concert soloist. She is extremely lovely to look at with refreshing vitality in her movement. Her arrangements, however, are not as yet greatly interesting.

Si-Lan Chen, recently reviewed in a debut program, closed the performance with four character dances. Her *National Dances of the Soviet East* had the audience shouting and cheering.

(*Continued on page* 52)

Foot-Notes

by WALTER WARE

THE PHILADELPHIA BALLET COMPANY under the direction of Catherine Littlefield has signed a contract to appear with the Chicago Civic Opera for the forthcoming fall season. The company which is comprised of sixty-five American dancers will leave Philadelphia around the middle of October and perform on its way out to Chicago in various cities. After the Chicago engagement the company will then go on tour for some weeks, performing in the middle west and will return east by way of Canada and New England for its slated performances with the Philadelphia Orchestra on March 11 and 12. In addition to the performances of opera ballet with the Opera Company, there will be seven evenings of ballet in Chicago on the nights when the Opera Company is not appearing at the Civic.

●

HARRIET HOCTOR will be featured in the new Billy Rose show which will open at the Casa Manana on May first.

●

BORIS ROMANOFF will be the new ballet-master and choreographer at the Metropolitan next season. Mr. Romanoff and a ballet which will be developed as a part of the regular opera ensemble will replace George Balanchine and the American Ballet Company.

●

ARLOVA AND PRIDEAU are heading the San Carlo Opera ballet again this season. The company is opening soon for an engagement at the Center Theatre in New York.

●

PAUL HAAKON AND NINA WHITNEY are scoring a tremendous success in the Sert Room at the Waldorf. Haakon's routine is most informal. He addresses the audience from time to time between numbers.

ELLEN BLAIR, *former pupil of the Barclay School, Seattle, Wash., who was recently with Eddie Duchin at the Empire Room, Chicago*

ZORINA is said to have the most perfect role ever written for a dancer in the forthcoming musical *I Married an Angel.* Contrary to recent reports the show will open soon in New York instead of going to Chicago for the summer.

●

VELOZ AND YOLANDA drew the most amazing gathering of dance teams that has ever been seen in the big town for their Carnegie Hall concert. Intermission resembled a conclave of dance duos.

●

THE BALLET RUSSE DE MONTE CARLO, the new ballet organization which is comprised of the recently united De Basil company and the Massine World-Art company, have announced elaborate plans for their fall season. Thirty-five ballets will be included in the repertoire. Four Massine ballets will be presented in this country for the first time and a ballet is being discussed which will be danced to music by the late George Gershwin. In a press bulletin it is disclosed that although the ballet's field of operation will be international, the majority of financial sponsors will be American! Listed among the stockholders are Julius Fleischmann, Mrs. Christian Holmes, William Hale Harkness and, of all people, Edsel Ford. One cannot help but ask why these Americans who wish to support the cause of the ballet do not make their contributions toward the furtherance of *American* ballet!

●

VITALE FOKINE is announcing plans to create several new ballets for Jones Beach and Randall's Island Stadium this summer. Among those he expects to produce are *The Mask of the Red Death* inspired by Edgar Allen Poe. His father, Michel Fokine, is now in Berlin producing a new ballet, *Cinderella,* for de Basil's Ballet Russe.

●

BERENICE HOLMES and her concert group have prepared several new ballets for their performance at the Goodman, Theatre, Chicago, June 3. Among the new pieces will be a Beethoven *Sonata,* a Scriabine *Suite,* and of special significance, *Surrealism* by Schoenberg, which promises to cause excitement among authorities, and also *Soracaba* by Milhaud. Anna Kurgans will be guest artist on the program.

●

AN INTERNATIONAL CONGRESS OF THE DANCE was recently conceived in Paris when a great number of educators expressed their belief that the dance should not be confined to the theatre and the concert hall but should take its rightful place in the regular educational program and in recreational work. With this end in view the actual congress will be held in that city from July 15 to 19.

●

AIDA BROADBENT is training Ann Miller for the ballet excerpts in her role of Effie, the ballet dancing member of the family, in the picturization of *You Can't Take It With You* being filmed at RKO.

●

PLANS FOR A DANCE FESTIVAL which will be held during the Golden Gate International Exposition are under way on the west coast. The festival will be held from August 3 to 12, 1939.

●

THE AMERICAN FEDERATION OF ACTORS made the first important step in their campaign to organize the chorus and to improve the conditions in night clubs, vaudeville, theatres, motion picture presentation houses, etc., when they recently signed a contract with Billy Rose's Casa Manana—the largest solvent night club in this country. This contract is of vital importance to the working condition of chorus girls throughout the country and it would undoubtedly be greatly to the advantage of these dancers if they would drop in at the AFA headquarters at 1560 Broadway, New York City, and become acquainted with the AFA program. Inquiries will be answered at the information window.

●

CONNIE RANDALL, formerly a featured dancer at the Paradise Restaurant, has now turned singer and is doing vocal numbers with Bill Bardo and his band at the Adolphus Hotel in Dallas, Texas.

●

SHIRLEY TEMPLE AND BILL ROBINSON will make a Radio City Music Hall appearance in the near future provided Shirley can gain permission from Twentieth Century-Fox.

●

SONJA HENIE'S next will be entitled *My Lucky Star* instead of *They Met in College.*

●

PAUL DRAPER will direct the dances for the new show *The Two Bouquets* which will open in New York at the Windsor Theatre, May 31.

●

LUPE VELEZ has at last been relieved of that screen contract and will now continue throughout the summer as a featured member of *You Never Know.* The show is expected on Broadway next fall.

●

SI-LAN CHEN, young Chinese dancer and mime, has been invited by the Chinese Government to represent her country at the World's Fair in 1939. She will dance in conjunction with the exhibition of Chinese art.

●

FRANCES RANDS, who appeared recently opposite Edwin Strawbridge in the Junior Programs Show *Pinnochio,* is being billed by that organization as the "Youngest Prima Ballerina in the United States." Miss Rands was seen previously in the *Fokine Ballets, Fredericka, Thumbs Up* and the recently departed *Three Waltzes.* She is not yet twenty!

●

MARTHA GRAHAM was invited to appear as the representative of the American Dance in the Preview Pageant of the World's Fair which was presented on the Fair site in Flushing Meadows, May 1.

●

DOROTHY BARRET, formerly of the Sandor and Sorel ballet, appeared in recital at the Brooklyn Museum on the afternoon of April 23.

●

MARJORIE BELCHER it was who modeled for Snow White in Walt Disney's *Snow White and the Seven Dwarfs.* Miss Belcher is an accomplished dancer and daughter of Ernest Belcher, Los Angeles ballet-master. Louis Hightower was the model for Prince Charming. He is one of Ernest Belcher's pupils and currently Marjorie's dancing partner.

●

FRAN SCANLAN'S troupe of tap dancers, *The Dancing Collegians,* have been playing at the Palmer House in Chicago, four consecutive months. Their hit number has been the *Big Apple,* a special arrangement worked out by Mr. Scanlan. They will go on the road soon for three weeks with a new number, *Minuet in Swing,* and will work with the Veloz and Yolanda show at the Palmer House late in May.

●

JACK POTTEIGER has just completed the choreography for a new character-classic Ballet, *Fantasia,* which will take its place in the repertoire of Catherine Littlefield's Philadelphia Ballet Co. Arranged to the music of

Johann Strauss, Jr.'s *Perpetuum Mobile,* the eight soloists represent figures on an atmospheric *rococo* clock: Dorothie Littlefield as the Phoenix Goddess of the Birds; Joan MacCracken and Leonard Ware the naive Canary Lovers; Carl Cleighton the dashing nobleman; Rudolph D'Alesandro the cruel Blackamoor; the three Demi-Mondaines of fine feather are danced by Diana Krupska as the Peacock, Miriam Golden as the Black Swan, Katherine Harkin as the Bird of Paradise. This is Mr. Potteiger's first choreographic work, altho he is well known as one of the soloists of the company.

●

ERNEST CARLOS REPORTS: Lois and Jean Sterner, back from Europe after two years' touring the principal cities and a year at the Bal Tabarin, are learning new routines. . . . Betty Bruce finished a week's engagement at the Chicago Theatre. . . . Miss Vanessi is back, learning new routines after suffering with a sprained back for more than six months. . . . Floria Vestoff is learning new routines. . . . Dawn Rolland is in New York after two months of Chicago. . . . Vera Dunn is still in Chicago. . . . Madelyn White opens at Fay's Philadelphia Theatre in the Paradise Unit. . . . Kathryn Smith is learning new routines after two weeks in Pinehurst, N. C. . . . Pearl Robins is in San Francisco's Golden Gate Theatre, after two weeks at the Orpheum. . . . Rhetta Ray is with Milt Britton's band. . . . Sue Austin is at the Merry-Go-Round in Newark. . . . Connie Crandall will go to Dallas, Texas, to play at the Adolphus Hotel. . . . Eleanor Eberle is at the Arcadia in Philadelphia.

●

PAUL MAGRIEL, bibliographer and dance critic, has written an *Outline History of the Ballet* which was brought out by Kamin Publishers, May 1. The book is intended to serve as a reference volume for students of the dance as well as balletomanes, and is profusely illustrated to provide actually a visual outline of the development of ballet.

LENORE FELDEN, *Chicago dancer on whom Grand National has an option*

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VALYA VALENTINOFF and PAUL DRAPER danced at the 1st Anniversary of the Abraham Lincoln Battalion in Spain, at the Hippodrome, April 23. Stage, screen and radio stars also appeared on the diversified program. Valentinoff, it is variously reported, may go to St. Louis, Paris or Hollywood. Something should work out of all the negotiations!

●

THE HOBBY GUILD of America has organized a Speakers' Bureau which will include Elizabeth Burchenal, president of the American Folk Dance Society; Arthur Murray, lecturing on popular dancing; and Arnold Genthe, internationally famous photographer of the dance.

●

HERBERT KINGSLEY, composer of *Terminal* and *Ladies' Better Dresses* for the Philadelphia Ballet Company, is now working on a new ballet which will bring together Lisa Parnova, Valya Valentinoff, Gluck-Sandor, Felicia Sorel and probably several others.

●

RUTH ST. DENIS is now in the throes of completing an autobiographical manuscript which will appear on the spring list of Harper and Brothers. While Miss St. Denis' book will tell the story of her artistic accomplishments in the world of the dance, it will also present this famous dancer's credo in regard to all of the interrelated arts. In the latter half of the book she will make known her hopes and ambitions for a Temple of the Dance.

●

PAUL MAGRIEL has signed a contract with the H. W. Wilson Publishing Company to do a series of bibliographies on the dance. The first, containing material for 1937, will be called: Dance Literature—1937.

●

PIOTR ZAJLICH, well known Polish ballet-master, celebrated his fortieth anniversary of artistic activities at the Grand theatre in Warsaw recently. Mr. Zajlich has been with the Grand Opera in Warsaw since 1917. For some time prior to this he was ballet-master with Pavlova for whom he produced several ballets.

●

ROSITA ORTEGA, Spanish dancer who appeared on several occasions as guest artist with the American Ballet at the Metropolitan this past season, is now being starred in the new edition of *Cuban Nights* at the Havana-Madrid restaurant on Broadway.

●

GEORGIE TAPPS is a featured member of Billy Rose's new Casa Manana show.

●

PIERCE and HARRIS, comedy dancers, are in the new *Ben Marden Riviera* show.

●

JUAN MARTINEZ, well known Spanish dancer and star of last season's *Ballet Espanole,* is now appearing with one of the members of his company, *Antonita,* at the Havana-Madrid.

●

GUY OWEN and EVELYN CHANDLER, skating champs, are heading the new *International Ice Frolics* which opened at the International Casino, May 7.

●

RALPH BROWN, tap dancer, is in the *Plantation Club* lineup.

GISELLE CACCIALANZA, *who is guest dancer with the "Ballet Caravan" on their tour*

NENA SANDOVAL, Spanish dancer, opened at the *Starlight Roof* at the Waldorf May 5.

●

THE BEATRICE LEWIS DANCE GROUP will appear in concert in Los Angeles at the Sausalito Woman's Club May 19.

●

NADJA WRITES FROM PARIS: Am lunching tomorrow with Anton Dolin—Tea with Tito Valdez—his party for Argentinita, etc. . . . Just spoke to a so-called dance critic on the phone. She had never seen Isadora and am sure a *self-made* dance critic. Never saw the real Basque dancers but ready to criticize the company here. It's too bad that such people do articles and misinform the public. The dance *racket* is growing hence one rarely sees anything worthwhile. . . . Margaret Severn danced recently in London. Comes over here to do television and stops with me. . . . Katine, a school I never heard of Monday night. So far have not seen one good school. . . . Georgie Graves dancing again in San Francisco. . . . Schools springing up like mushrooms. Most of them backed by influential people. . . . Slavinska is to join a ballet. . . . Dora Duby I met today. Taking a vacation. . . . The Basque dancers—Meckel's latest—interesting folk-lore but dull. . . . Recitals galore. Never knew there were so many people who chose the wrong profession!!!!!

●

THE BELLE BENDER BALLET SCHOOL of Chicago reports that Dorothy Berge is dancing in Paris and other leading European cities; Nada Bigalli has been engaged as *premiere danseuse* of the International Opera Co. of Chicago; and Virginia Bambas has been appointed assistant instructor, to prepare pupils for Miss Bender's classes.

Code of Terpsichore

by CARLO BLASIS

World's supreme authority upon the Ballet.

With Notes *by* ALFONSO JOSEPHS SHEAFE

First installment appeared in the Nov. 1936 AMERICAN DANCER

(Continued from last month)

When the attention is directed to a distant object, as, for instance, when a savage would discover some animal to kill it, or would describe another by which he was attacked, he expresses its howling, roaring, or peculiar cry, by the effect of his own voice; its form and motions he describes by the gesticulations of his hands, arms, or head; and this species of signs may be called *imitative.*

When the same person would express his own peculiar wants, fears, or any feeling which the eye cannot perceive, he first exhibits those peculiar attitudes which are produced by such feelings. B, seeing the place where he had been affrighted, will repeat the cries of fear, and the movements of terror, in order that his companion, A, may not expose himself to the same danger which he had experienced. A person deaf and dumb, wishing to show how he was trampled on by a horse, first describes the swift motion of the horse's feet with his hands, and then with his fingers, he traces out on his body those parts that have been injured, showing at the same time how he fell.

After exhibiting those external signs which accompany the affections, the savage, like a deaf and dumb person, seizes on the resemblance he finds between the internal sensations of the mind and the external qualities of bodies, employing the latter to express the former. Thus, violent anger is compared to the flame of the tempest; tranquility of mind to a serene sky; doubt is expressed by the two hands that would weigh two bodies; and such signs as these are called *figurative* or *symbolic.*

These *indicative, imitative,* and *figurative* gestures, then provide a three-fold means of communication between ideas and feelings, enlisting into their service all the aids afforded by the laws of association.

To give a classification of these elementary materials, of which this language is composed, we must reduce them into three kinds, namely, *gestures, sounds,* and *symbolic writing.*

The first class comprehends those actions and attitudes of the body employed to express the form or motion of a visible object; the second contains those sounds of the voice with which the cry of the animals is described or the noise accompanying the motion of animate bodies; the third comprehends those hieroglyphics which are frequently traced upon the sand, the bark of trees, or any surface to indicate visible objects, or the motions appertaining to them." (M. Gioia.)

The actor points out with his hands every part of his body, as also all objects at a distance from him, by stretching them towards the same. His eyes should accompany each motion, and, by adding to the general expression, serve to point out more clearly the object to which he directs his thoughts.

Symbolic gestures and *gestures of convention and of art,* are employed to signify everything that cannot be exactly imitated or counterfeited by means of simple *natural gestures* alone. They point out to the imagination of the spectators all that cannot be seen by them on the stage. They in general bear as much analogy as possible to the things they endeavor to describe. This is their chief object.

Study to make yourself understood by imitating the form of the objects you wish to signify; and, if that is not possible, point out, as clearly as you can, their use, etc., so that your beholders may conceive your meaning without ambiguity. Let all your expressions be precise and distinct. One of Lucian's commentators has said that pantomime is capable, by *gestures of convention,* to express past and future times, with every abstract action which bears no relation to the passing moment; this is precisely what was done by the ancient *pantomimes.* I am aware that many persons would be ignorant of the meaning of the *artificial gestures* not immediately founded on passion and nature, but in that case, to raise a desire to learn their signification, the ballet-master, and those who represent his compositions should exhibit pieces both easy and accurate; thus would such be obliged to relish their excellence by applying themselves to the *grammar,* if we may so call it, of this new language.

NOTE. Were it possible to put such a project into execution, would it not be more adapted to the formation of an universal language than the chimerical plans of George's *"Kalmar"?* (See his *"Essay on a Philosophical and Universal Languages,"* —a work which, like all others that have been written by great authors on the subject, is replete with useless speculative ideas, about as easy in execution as the ingenious method of Dean Swift in his *"Voyage to Laputa."*)

This is, in some measure, reasonable enough, and might be done with no great difficulty in Italy, where the people are naturally inclined to pantomimes, and where the *mimes* already make use of *gestures of convention.* In France, some length of time and a course of deep study would be required to attain the same degree of perfection. The French *pantomimes* have adopted only a small number of gestures, of which the greater part is destitute of correct expression. Thus circumscribed in their means, their art cannot accomplish its due end, which is to represent to the eye a picturesque imitation of all things.

In certain theatres where ballets have been intended as much to please the intellect as the sight, this art has made considerable progress; and the number of *gestures of art* has much increased. The want of them was felt, their advantages were discovered, and success seems to have crowned the innovation.

It is natural to the Italian to gesticulate; it is not surprising, therefore, if the *mimes* of Italy are superior to those of other countries, or if Pantomime is there carried to so great a degree of perfection as to be capable of expressing perfectly all the passions with every object sensible to the sight. They are, however, most materially assisted by the gestures acquired by art, which have greatly enlarged the sphere of their performances.

Pantomime being incapable of producing any very striking effect but when employed in expressing strong emotions and objects easy of perception, the Italians have selected the most celebrated deeds of history and fiction, the more deeply to fix the attention of the spectators; their magnificent pictures are represented always vigorous, and sometimes sublime. This system excites great interest for the ballet, and renders the pantomimic department important; at the same time augmenting and varying the pleasure of the public.

The Italian, endowed by nature with deep sensibility and a vivid imagination, is attached to powerful impressions, and prefers the stately and pathetic style to the comic or even the pleasing. He is willing to be amused by theatrical representation, but he had rather be affected; and hence arises the interest taken by him in the performance of ballets. It may be observed here that the ballet has been more essentially assisted by the art of painting in Italy than in France; nor has the art itself lost anything by it, but, on the contrary, gained infinitely.

In France, however, lately, several of my friends have distinguished themselves as *mimes,* and have attained the same perfection in expressing the passions as I have witnessed in Italy. This need not appear extraordinary, if it be considered that man is everywhere nearly the same. The only defect in these performers was a want of sufficient gesture to express perfectly every circumstance; but this was less their fault than that of their art. Notwithstanding this, their description of sentiment was true; their features spoke, and their attitudes were gracefully conceived.

I remarked that the best of these pantomimic performers were from provincial theatres; they are more industrious, and their stock of pieces is greater than at the capital. In Paris, about a dozen pieces form the round of representation; at Bordeaux, Marseilles, Lyons, etc., every ballet that has succeeded is performed; at Paris, on the contrary, those only are performed that have been introduced by private interest and favor. I remember at Bordeaux, upon one of my benefit nights, it occurred to me, in order to raise public curiosity, that my ballet companions should represent a comedy. The attempt appeared very extraordinary, and was deemed impossible of execution. The performers, however, being all endowed with some talent, and very expert in pantomime, boldly undertook the performance, and succeeded in giving a perfect representation of that delightful comedy called *"Folies Amoureuses."*

A severe but just journalist, giving an account of this performance, thus expresses himself: "The piece was played not only with *spirit,* which might be easily expected of dancers, but with *truth,* also—a quality that becomes every day more rare. *Regnard* was both felt and expressed. The novices in *speech* did not stand in need of that indulgence that had been prepared, for any failure in this hazardous attempt."

This occurrence ought to prove satisfactorily that in France there are dancers capable of performing pantomime perfectly; and if they do not introduce more of it into their parts, the cause of it should be attributed to the composers who neglect too much this department, or who have not sufficient talent to put pantomime upon an equality with dancing.

It is not consistent with the character of ballets to treat of abstract things, nor to entertain the public with long details. This sort of representation ought only to exhibit such actions and images as create interest and pleasure, without giving the spectator the least occasion to guess at the intentions of the performer. A pantomime must be simple, clear, and correct, if it be meant for a faithful interpretation of our sensations. All that cannot be understood at the moment of the action is mere imperfection, which it is the ballet-master's duty to reject as useless.

Pantomime, like dancing, has its different kinds. Gesture, look, carriage,—in short, all the physical expressions are not exactly the same in every person; they vary with the age, character, and condition of the actor, who ought, therefore, to pay the strictest attention

to those kinds only of which he finds himself more peculiarly capable.

Unless the actor possesses certain physical qualities, and a natural disposition to pantomime, he cannot expect to see his endeavors crowned with success. It is an incontrovertible fact that, without the gifts of nature, it is impossible for us to become perfect in any one art or science whatsoever; but, at the same time, though endowed with every requisite, were we to neglect the sage precepts of art, we should equally fail of our end. Those lessons of advice, formed into established laws by ages of experience, are essential, nay, almost indispensable, to the attainment of perfection.

The great Longinus says that nature is mainly instrumental in conducting us to the grand and the sublime; but unless art takes her by the hand, guiding her steps, she is as one blindfolded, knowing not whither her steps are leading her.

It was by such a direction of art that the chisels which created the *"Apollo"* and the *"Venus"* surpassed the hand of nature in the formation of beauty. *"Ars naturam perficit."*

What is said of sculpture, painting, and all the Fine Arts, can be said with the same truth of pantomime. A *mime* requires considerable assistance from art to be much valued; his imitations should be faithful, but at the same time finer than their original. This is the end he must try to attain. Experience, good taste, diligence, and study will conduct him towards it. Art embellishes while she corrects nature; the former assists the latter, and receives an ample reward for her aid.

NOTE. Menzini says:—

"Sappi, che la natura ella Sovrasta
Qual nobile Regina; e l'arte aggiunge
Un tal contengno, che belta non guasta.
Anzi l'accresci e'l suo valor congiunge
All 'alma generosa, e rappresenta
A lei vicin cio, che saria da lunge."
(*Art. Poet.*)

The first study of the pantomimic actor ought to be dancing; to acquire which, he must devote a few years of steady application, that he may know it well, and be thus enabled to profit by its advantages. Some notion of drawing would also be very useful to him. Here let us observe with the celebrated Hogarth, that "all those actions which are continually employed in our ordinary and daily occupation are performed nearly in straight lines, or as nearly so as possible; but all graceful movements which display cultivated manners are performed in undulating lines." (*"Analysis of Beauty."*)

This judicious remark is worthy of the attention of every class of actors, as by it they may learn to give gracefulness to their actions and gestures. The study of oblique lines is also of much utility in varying their gestures, and in making their attitudes and motions appear more picturesque.

By a knowledge of drawing, their performance will present many attractions of the most pleasing kind, and when united to that of dancing, afford them powerful means to attain perfection. These two arts enable the actor to be light, nimble, and flexible; all his motions will be easy, graceful, and executed with taste; his attitudes and gestures will be elegant and natural.

Music, also, is of equal service, and will contribute in no small degree to the attainment of excellence. By the study of music, he makes himself capable of following more exactly the rhythm of the tune, and occasions his performance to accord more happily with the measure and cadence of the notes.

To these requisite accomplishments, let him finally add an expressive countenance, always in strict unison with the subject he represents, and thus complete the theatrical illusion.

It is very advisable for an actor to study history and poetry; from them he will reap much profit. They enlighten his mind, enlarge his views, and give him true notions of taste. They afford him the first lessons towards a knowledge of nature, the human heart in its full extent, and the real character of those personages he will be frequently called upon to represent.

We may see, from what has been said, that the modern pantomimic actor does not require all those qualifications which constituted the art of the ancient, who was obliged to be at once perfect in pantomime, dancing and composition. These arts have, in our days, been carried to a degree of excellence which neither the Greeks nor the Romans ever arrived at. This pre-eminence may be ascribed to the better judgment of the moderns, who have made an appropriate division of each department.

"Les sept chefs devant Thebes," "Hercule furieux," "Ajax," "l'Adultere de Mars et de Venus," "Paris," and a few other ballets of the ancients are but weak and imperfect sketches when compared with *"Telemaque," "Psyche," "Promethee," "Niobe," "Les Amours de Venus," "Ulysse," "Almaviva et Rosine," "Cleopatre," "Zephire et Flore,"* etc., all modern productions, in which taste, genius and reason are happily combined to charm the eyes and interest the heart.

With us, it is only young men that devote themselves to dancing and pantomime, whilst those of more advanced years, who possess both talent and experience, apply themselves to composition.

Lucian says that the stature of a pantomimic actor must be neither very tall nor extremely short; his limbs neither too strong nor too light. He wishes his person to be as nearly as possible of the proportions of the statue of Polycletes.* But as this masterpiece of sculpture has not been transmitted to us, we must take as a substitute that of Antinous. A performer of this height and muscular construction may undertake a number of different characters, since his physical powers are adapted to all branches of the art.

NOTE. The *"Regle,"* a celebrated statue of the famous sculptor, Polycletes of Sycione, which represented a guard of one of the kings of Persia. It was so called by reason of the just proportion and exact symmetry of all its forms, and was considered a perfect model of the human figure. Amateurs and artists came from all parts to see and consult it.

Polycletes was universal in his art; and equally as successful in large works as in small. He much excelled in the carving of *basso relievo,* and possessed the same facility of execution on bronze as on marble. He was also an eminent architect.

An easy remedy for trifling defects is found in the manner of dressing and acting.

Our ballets have the advantage of being performed by a greater number of persons. Each mime or dancer takes that part which best suits his peculiar figure and talent. It is the duty of a ballet-master to look into these particulars, and judiciously to distribute and appropriate the parts. The various characters of youth, manhood, and old age should be filled by different actors whose stature and features resemble, in some degree, the idea we have of such personages. The theatrical system of the present time is not the same as it was formerly. Now, each actor and actress always takes one particular kind of character, by which means our dramatic representations are more naturally, and therefore, much more perfectly performed.

In France, the parts and lines of actors have been divided and sub-divided in the minutest manner, that all may be in a sort of exact accordance. The following is a classification of some of the principal parts:

Jeunes premières;
Jeunes premières ingenuités;
Amoureux;
Amoureux marques;
Coquettes de Marivaux;
Grands coquettes;
Petits maitres;
Marquis;
Premiers roles;
Peres nobles;
Meres nobles;
Roles a manteau;
Duegnes (Spanish personages);
Financiers;
Soubrettes;
Valets;
Figaros;
Soubrettes de bon ton;
Grandes livrees;
Servantes et valets de Molière;
Travestis;
Crispin;
Scapin;
Caricatures;
Cassandre;
Grimes;
Rois;
Reines;
Princesses;
Chevaliers;
Grands pretres;
Confidents; Utilities, etc., etc.

This example deserves to be followed in every branch of theatrical art. But it frequently happens that, through motives of interest or ambition, an actor is induced to aim at acquiring a talent as universal as possible. That is well enough, if he finds himself really endowed with the requisite qualifications. Indeed, I would then advise him to imitate everything, to render himself a perfect master of mimicry in every kind. It may be here remembered that the Greeks called their players *hypocrites.* Among the ancients, one and the same actor used generally to represent a great number of personages. (*See Lucian, Cassiodorus, and others.*)

Sometimes, also, two performers undertook to play every part in a piece; but afterwards, their number having increased, there were as many actors as parts; still this was not always the case. A player ought to study the genius, character, manners, and customs of the various nations, the natives of which he may have to represent. Let nature be his constant model. In this respect he then shares the labors and honors of the composer. The varied features of his countenance must exhibit the different sensations of his soul, and his eyes, particularly, must add to the expression of all those feelings which his gesture is intended to convey. The gesture of the mime, being ever in accord with the eye, should, as it were, speak.

"Signat cuncta manu, loquitar Polyhymnia gestu." (*Virgil.*)

NOTE. This Muse, Polyhymnia, also invented *chironomy,* a word signifying the art of making gestures in a graceful manner. The word is derived from the Greek words meaning "hand" and "law." The art consisted also in calculating and making expressive signs with the fingers.

"La passion toujours, selon l'age et les rangs,
Dans les signes pareils eut des traits differens.
Pour nous peindure l'acteur, mesure son theatre.
Las douleur d'un hero n'est point celle d'un patre;
Distingue par le sexe autant que par l'atat,
Les armes d'une femme et les pleurs d'un soldat,
Le meme sentiment, selon les caracteres,
Se manifeste encor par des signes contrairies;
Ce pere en sa douleur, d'un courage assure,
Peint les livides traits de son fils expire.
Toi, malhereux Dedale, auteur de la blessure,
Deux fois tu veux graver ta fatale aventure,
Deux fois ton coeur se serre, et tu sens sur l'air ain,
De ta main paternelle echapper le burin."
(*Lemierre.*)

(*Continued in next issue*)

A Dancer's Diary

by DORINA TEMPLETON

With illustrations
by MILDRED KOERBER

Dear Diary:

Chessie was in the far office having her tea when I peeked in. I beckoned to Betty and we bent low and reached the first stair landing without Chessie looking up once.

In my room I closed the door and then we just sat on the bed, looking at each other and giggling. It suddenly came over us that the bed was so narrow two just *couldn't* fit in. We were starting another laugh when a rap came and Bobbie pushed open the door.

We made a place for her on the bed and, tired as Betty was, she told the whole story all over again. She cried in the middle, at the part where she told of being frightened to start out on the road, and yet it seemed the only thing to do.

Bobbie liked her right away, told her how she had taken the note to me and giggled too at the thought of the two of us sleeping in my bed. Then she went around rapping on everyone's door until my room was bursting with all sizes and shapes of pillows for Betty to sleep on.

Bobbie and I each dragged a sheet off our beds, we put our two couch covers over that, the girl across the hall lent us a pair of pajamas (she used to use them for a dust rag, but got fond of them again and ironed them out) and Betty was fixed like a Queen for the night.

I was awfully tired but I couldn't sleep. I kept thinking of facing Lochinov tomorrow and every time I'd close my eyes his face, in the middle of clouds of fiery hair, would push right into mine, and he would be shouting at the top of his lungs.

"You're fired!"

The next morning Bobbie and I marched Betty out between us when Chessie had her back turned, sorting the mail. We went to a cafeteria for breakfast and then I took the Elevated and whizzed to the Metropolitan Opera House.

I hung around the door a moment before going in because my knees weren't working right. Besides, my eyes were burning, as if there were tears behind them. And I wasn't going to cry. I wasn't! But I did, when I got to the door of the rehearsal studio.

I peeked inside, but very few had come in. Then I dared to walk to the dressing room and change into costume.

At the bar I couldn't stop crying either, and I was so ashamed of myself. Especially when Tony came bounding down with questions all over him. But he took one glance at me.

"Did you get the sack?" he whispered.

"I don't know." I cried, and did ankle beats for all I was worth.

"He saw your heels just as you ran out the door." Tony looked over his shoulder cautiously. "Then he yelled, 'Who went there?' and I had to say Dorina. Then he asked me why you went and," Tony looked worried, "I told him a friend of yours was in trouble. Was that right?"

"Thank you," I said, and then stiffened all over as Lochinov entered the door. He looked more than ever like a lion. My mouth was dry as dust as his eye fell on me. He stopped right in front of the class.

"Miss Templeton!" My name re-echoed around the studio.

"Yes?" My voice came in a meek squeak.

"Why did you leave rehearsal?"

"I—I—a friend—" I gasped.

"Leave the group," he commanded. "Put on your coat and go down into the front office. I will be down to talk to you at rest period."

Feeling like a whipped child and still crying, I ran up the dressing room stairs as fast as I could go, snatched up my coat and ran down again and out of the studio. It seemed that the eyes of all the world were focused upon me.

With a horrible, drowning feeling I reached the office and sat on a stiff chair in the front partitioned room. It was a full two hour wait and it seemed like four long miserable years.

I was alternately hot and cold, and cold and hot. By the time Lochinov entered I was ready to say,

"I'll leave the ballet group, only please don't shout at me."

But the Lochinov who came to me through the door was smiling, his eyes were gentle. He pulled up a chair in front of me and sat down.

"Now," he began. "Tell me, what happened. Is anyone in your family ill?"

I couldn't speak. My tongue just wouldn't move.

"I—I—" I finally managed, "I thought you were angry with me."

Lochinov smiled.

"My child, the secret of the greatness of the ballet is discipline of body and mind. The secret of all wisdom that endures through years, as the ballet has done, is discipline. You must forgive me. The creative part of me brooks no interference from anyone.

"I must have both your respect for duty and obedience to what I ask to create the perfect effect. You see?"

"I guess so," I said, so relieved and surprised and pleased all at once that it was hard to talk.

"Now, do you feel as badly as when you ran out from the class? And you will promise you will not leave again unless you tell me all about it first?"

"I feel like singing, almost," I smiled, "and I'll always tell you and I want to tell you now what happened."

So I explained all about Betty to Lochinov. He sat back, listening to me, his eyes half closed.

"Um," he said at the end. "She danced with you in the Bull costume, too? She must also have strong *pointes*. I tell you, what you will do. Bring this Betty to me tomorrow morning. Let her sit here in the office, in fear and trembling as you have done. We shall see."

"Thank you," was all I could manage.

Lochinov smiled.

"Now, we will see what work we can do, eh? Will you go up now and begin your bar work?"

He rose, I gave him the best smile I had and fairly ran back to the studio.

That night, when I told Betty about her audition with Lochinov I thought she would go crazy with joy. Bobbie and I marched her upstairs when Chessie was out counting the laundry. We improvised a bar with a coat rack laid across two chair backs in the hall and between plans for the new apartment we practiced technique.

Chessie heard the noise and came upstairs, but since she wears mules that keep falling off her feet, we heard her coming two flights down and hid the coat rack and chair and Betty in the closet just in time.

Betty was so frightened when I left her in the office at the Metropolitan the next day that her hands trembled as she held her purse. I told her all the nice things I knew about Lochinov and left her sitting in a chair with a frightened face.

At rehearsal I told Tony what was happening. He whispered that the audition would be on the Metropolitan stage.

"That's enough to scare the wits out of anyone." He grinned. "I had mine there. I hope she's good. She'll need all her nerve."

"Can we see her?" I asked him.

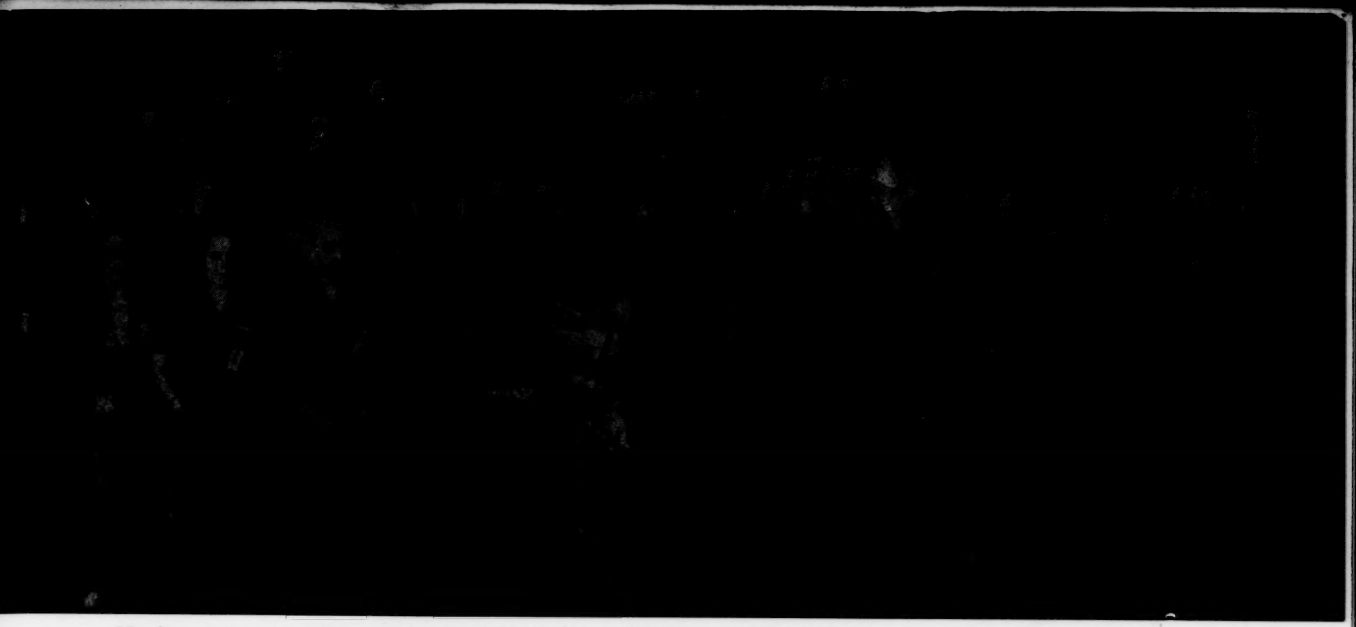
"You really will be fired if you're caught down on stage unless Lochinov says so," Tony said. "Here, let me practice lifts with you the rest of this period, or we can make up new combinations we'll never use. Just to keep you from being too worried over her."

I couldn't wait until the end of the rehearsal. And then we fairly flew at each other. I introduced Tony and we talked so hard and fast that the janitor came along and blinked lights at us.

The audition *was* on the big stage and Lochinov had sat in the middle of the huge orchestra and shouted steps and combinations until Betty had nearly fainted with the strain of it.

"Oh, but it was great!" She sighed as we sipped sodas at the corner drug store. "Dorina, pinch me, I've got a job at last! A dancing job! Think of it! I'm on my own again. Doing what I love!" and she closed her eyes.

(*Continued on page* 51)



Members and guests of Heart of America Ass'n, D. M. A. Club No. 19, at their recent one day session in Kansas City, Mo.

Bulletin of The Dancing Masters of America and Affiliated Clubs

by WALTER U. SOBY

Recitals — D. M. of A. Normal School and Convention

THIS is a busy time for dance teachers who conduct schools for children. The closing recitals which are usually held in May and June require a great deal of time and patience with rehearsals, costume inspections, and the hundred and one details that have to be attended to before the final performance takes place. Thousands of dollars are spent each year on costume materials, scenery, "props," rental of auditoriums, and musicians for these annual events. When the final curtain comes down many a teacher sighs with relief that it is over for another year.

After a short breathing spell, dance teachers must then think of next year's schedule and new material and routines. The summer has to be used for this study of "new work." Except for those who are members of Dancing Masters of America Affiliated Clubs that conduct monthly meetings at which programs are presented they do not have time to study in the winter. Usually these meetings are held on Sundays with occasional Normal Courses lasting all day with time divided among three or four prominent teachers.

One of the principal features of the D. M. of A. and its 23 Affiliated Clubs is the annual summer Normal School conducted for two weeks followed by the Annual Convention lasting a full week. As previously announced, this summer these events will be held at New Orleans, La., with headquarters at the Roosevelt Hotel. The Normal School opens Monday, July 18. There will be a 70 hour instruction program during the two weeks, 7 hours of daily instruction five days each week. The careful selection of the faculties has been made by the Faculty Committee consisting of Mrs. Montie Beach, Houston, Texas, President; F. W. Kehl, Madison, Wisc., Principal; Miss Vida Godwin, Galveston, Texas, Dean of Women; Walter U. Soby, Hartford, Conn., Secretary-Treasurer; Mrs. Christine Mac Ananny, Melrose Heights, Mass., Director; Miss Elmer Wheatley, Waco, Texas, Director and Miss Louise N. Williams, Raleigh, N. C., Director.

Normal School Faculty

Mr. and Mrs. Ivan Tarasoff of New York City will again have charge of the Ballet Department presenting both beginners and advanced ballet technique and finished dances. They have been assigned two hours each day for the two week course. Three tap teachers will appear on the first week's program including Leo T. Kehl, of Madison, Wisc., Jack Dayton, New York City, and Fran Scanlan, Chicago, Ill. Miss Edna Lucile Baum of Chicago will present a program of children's dances the first week. Grace Bowman Jenkins of Chicago will teach Acrobatic work the first week and Adagio the second week. The second week program includes besides Leo T. Kehl, Jack Dayton, The Tarasoffs, and Miss Jenkins, Mr. Paul Mathis of New York City who will present a special program of Modern Ballet Work. Miss Judith Sproule of Beaumont, Texas, will again present an original program of Recital Ideas and Children's Dances.

Costume Display

The Normal School Costume display will be repeated this year and will be held on Monday evening, July 25. Members attending the Normal School are requested to bring outstanding costumes for the display. These events have become very popular with the D. M. of A. Normal School Students the past few years and some very unusual and unique costumes have been shown.

Louisiana Association to Entertain Convention Information

The Louisiana Association of Dancing Masters, Affiliated Club No. 6, are to entertain D. M. of A. members attending the Convention with a tea which will be held at the Roosevelt Hotel Sunday afternoon, July 31, at 4:00 o'clock. The entire membership of the Louisiana Association will also act as Convention Reception Committee and will again put on a unique "southern style" entertainment on Tuesday evening, August 2.

Carnival Ball

One of the outstanding events of the Convention will be a Carnival Ball, repeated especially for the members of the D. M. of A. These events are unique and traditional with the residents of New Orleans and usually take place during Mardi Gras Week. They are very elaborate costume affairs and no expense is spared in putting them on. Men of high social standing who are members of these Carnival Organizations take great pride in making their events outstanding. At the head of each organization is a Captain whose duty is to plan the ball, censor all invitations sent out, attend to costumes, etc. Officers of the Louisiana Association have been fortunate in interesting one of the Carnival Organizations to repeat their ball for the D. M. of A. It will be a rare treat (especially for the northerners) to witness one of these gala events.

Other Evening Events

The Convention opens as usual with the Annual President's Ball on Sunday evening, July 31. There will be ballroom instruction programs on Monday and Thursday evenings. Besides the ballroom instruction on Thursday evening, there will be a Party Stunt hour in charge of Mrs. Christine Mac Ananny. Those having Party Stunts for ballroom classes will be asked to volunteer to present them. The Convention will close with the Annual Banquet and Ball Friday evening, Aug. 5.

Convention Program

President Mrs. Montie Beach has appointed Mr. Oscar Duryea, of New York City, as Master of Ceremonies for the Convention and Daniel C. Quilty, Bridgeport, Conn., and Bert Bertram of Augusta, Ga., as Floor Marshals. As previously announced the faculty for the Convention includes Bill Pillich of New York City, Tap Dancing; Berenice Holmes, Chicago, Ill., Ballet Numbers; Bill Powers, New York City, Musical Comedy Numbers; Frances Cole, New York City, Children's Dances; Paul Mathis, New York City, Modern Ballet. The ballroom teachers include Myrtle Pettingale, Cleveland, Ohio, Christine Mac Ananny, Boston, Mass., Donald Sawyer, New York City, Louis Stockman, Indianapolis, Ind., Ernest E. Ryan, Los Angeles, Alberto Galo, New York City, Exhibition Ballroom.

Student and Studio

● NEW YORK, N. Y.—Mr. Oscar Duryea led the *Cotillion* at the Viennese Ball of the National Arts Club of Gramercy Park, April 20. Club members participated in the dance, which followed a colorful program. The Alviene School contributed a *Fencing Dance, The Ballet School* and *Danse Antique* to the evening's entertainment.

●

Martha Graham announces an intensive course, June 6 through July 2, in dance technique taught by Miss Graham, and technique of dance composition taught by Louis Horst. The classes will be conducted five and one-half days a week with concentrated instruction and practice every day.

●

Huapala will present special material for teachers this summer, in a series of two week courses which will start every third week throughout the summer. Each new course will have fresh material, making it possible for teachers to take as many as they wish without fear of repetition.

●

The Peters-Wright Studio of Dance presented Carmen Rooker in a modern dance concert, April 24. The program consisted of dances in the antique form, others inspired by Blake's *Songs of Innocence,* some satirical numbers and *March* with Miss Rooker and her group.

●

Bhupesh Guha of the Hindu Institute began his summer course for advanced students and teachers, May 10, presenting a recital of Hindu dances on the same day.

●

Donald Sawyer was interviewed by Anice Ives recently over radio station WMCA. Bill Meeker, of the Sawyer Studio, is going to New Haven, Conn., to assist Thelma Rawling Jacobs, May 20.

●

Fred Le Quorne has just finished the last of a series of five Sunday classes consisting of 15 teachers from the New York Society, held monthly on the same day as the Society meeting. Mr. Le Quorne has arranged with Ernest Carlos to hold his teachers' courses at the Carlos Studio this summer. All classes will be held there, but private lessons will continue at Mr. Le Quorne's own studio.

●

The Weber School presented a recital at the Brooklyn Academy, May 5, before a large audience.

●

Hanya Holm and her dance company will make their second long American tour during 1938-39, presenting concerts and demonstration recitals throughout the country. Master classes are being arranged where the tour schedule permits.

●

Nell Quill Seger presented her students in a concert at Alameda High School, April 2, giving ballet and character dances with a two-piano accompaniment.

●

Huapala and her dancers, accompanied by her Hawaiian orchestra, will entertain for the National Doll and Toy Collectors' Club banquet at the Pennsylvania Hotel, April 27. The affair is for the benefit of the Manhattan Children's Museum.

DORA BRANTLEY, *protegée of Eura Beringer, Montgomery, Ala., now appearing at the International Casino*

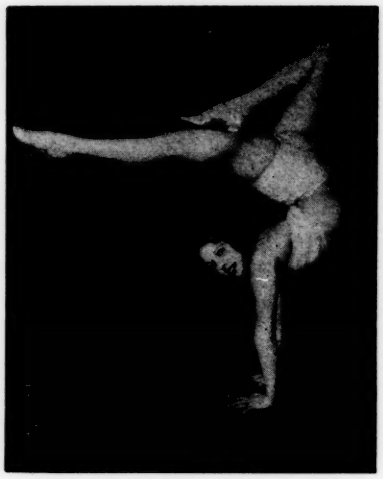
REVA MARSH *of the Ruth Otis Denio School, Rochester, N. Y.*

Albert Butler reports that the *Body Rhythm for Ballroom Dancing* idea is taking hold, as evidenced by successful teachers' classes held throughout the winter, which will continue until June.

●

● NEWARK, N. J.—Fourteen students of the Leona Turner School presented a program for St. Benedict's Church, April 8, featuring a dramatization of the old French legend, *My Lady's Tumbler.* Seven professional students of the school presented a program at the convention of the Union County Amateur Radio Association at Krueger's Auditorium, April 9. April 11, Thelma Joy Haywood, Jane and Joan Morrison and Virginia Grant danced at the initiation of the Lady Shriners of Newark at Mosque Theatre.

● MERCHANTSVILLE, N. J.—Gladys Kochersperger will use over 100 pupils in this year's ballet, *The Bored Little Rich Girl and Her Dream.* The production is well along in rehearsal, with Patty Kochersperger dancing the part of the Little Girl.



CAROLYN TOY, *acrobatic student of Lou Wills, New York City.*

● JERSEY CITY, N. J.—The *Easter Follies* staged by Sally and Sam Happiness House had 121 juvenile performers for five performances at the State Theatre. This production was a result of the successful Holiday Stage Show which the Happiness House did for the same theatre at Christmas.

● HARTFORD, Conn.—Walter U. Soby will present *Old King Cole,* a four-act play for children from the nursery rhyme of the same name, at Bushnell Memorial, May 13th. The lively story contains scenes of the *Court, Goblin Forest, Lollypop Night Club* and *The Toy Shop.*

● BOSTON, Mass.—A Wisteria Garden Ball was given by Anna M. Greene for her ballroom classes on Easter Monday. Each class demonstrated a ballroom dance and there were exhibition ballroom numbers by couples.

● ALLENTOWN, Pa.—The Rosamond Studio will hold its fifteenth recital at the Lyric Theatre, June 1, with 75 pupils participating.

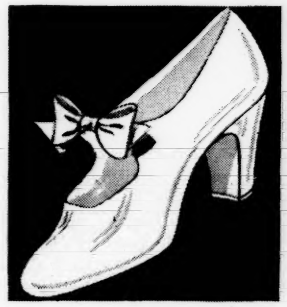
● RICHMOND, Va.—Julia Mildred Harper's School performed at the Mosque Theatre, April 2, under the auspices of the Ginter Park Junior Woman's Club before a large audience for the benefit of the club's philanthropic fund. The two-hour revue was cleverly costumed and local papers report that a high standard of performance was sustained throughout the varied and colorful program. Ballet, tap and nature classes contributed excellent and intriguing numbers, with several pupils giving outstanding performances. The *Richmond Times-Dispatch* said that it was ". . . an evening which made Miss Harper's *Talk of the Town* a notable occasion."

● NASHVILLE, Tenn.—The Pauline School has added Forrest Thornburg to its staff as director of the ballroom department. Mr. Thornburg was formerly connected with the Boston Denishawn School and will conduct classes in modern and ballet dancing, as well as in ballroom work.

● JACKSONVILLE, Fla.—A lecture on *History of Dance* was given by Regina Carter during March at the Federal Art Galleries. The annual recital of her studio will be held at Riverside Woman's Club, May 20; and there will be a performance at Jacksonville Beach School, May 25.

● NEW ORLEANS, La.—Theresa Saal of Gueydan, La., has recently completed a teacher's course at the DeVillroi Dance Studios. Mr. Villere, director of the school, announces that their annual recital will be held in the

They're Better



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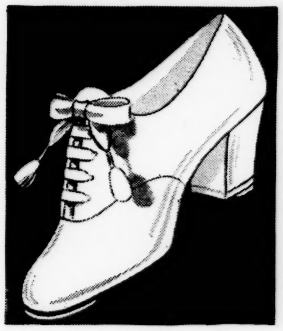

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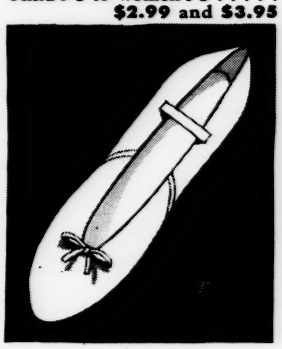

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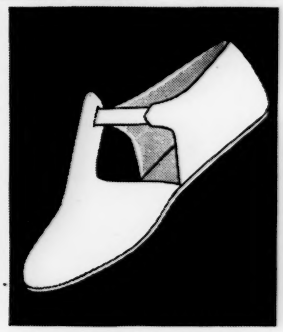

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University Ballroom of the Roosevelt Hotel, July 29. Edna Joyce, a Villere-trained dancer, has been featured in acrobatic novelties at the College Nite shows of the Roosevelt Hotel Blue Room. Mr. Villere commutes across the Mississippi River once a week, to supervise the teaching at his newly opened Westwego branch.

● LAKE CHARLES, La.—Audrey Claire Moody reports that her classes are larger and more interesting this season than they were last year. Also, nearly all her tap pupils are ballet pupils as well. Miss Moody took part in a piano recital recently, in line with the cooperation of dance and music teachers of this city.

● TOLEDO, Ohio—The Toledo, Stony Ridge and Waterville studios of the Mary Linville School will unite in a Spring Recital called *The Giant's Garden,* to be given during the early part of June. Miss Linville recently gave a talk on the various types of dancing at the monthly meeting of the Girls' Athletic Society of Waite High School.

● ST. LOUIS, Mo.—Mrs. Letitia Cirode, known to this city as the teacher who teaches the *Big Apple* at 70, has been re-elected president of the St. Louis Dancing Teachers Association for the fifth consecutive year. In her 53 years of dance instruction, Mrs. Cirode has never completely missed a September to June season.

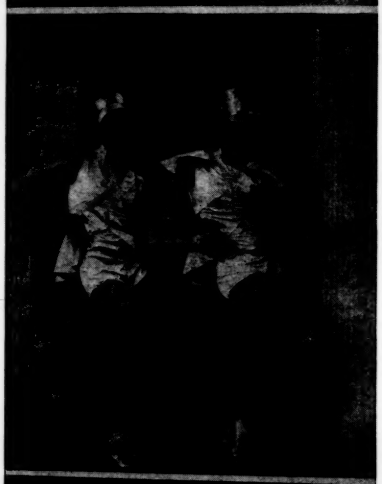
● SAGINAW, Mich.—Catherine Goodrich Bromm presented her pupils in a colorful program with the Saginaw Civic Symphony Orchestra, April 1. Miss Bromm will present 110 students in a Spring Recital, May 13.

● CLEARWATER, Wisc.—Julian Francesco will open a summer camp for dance students at Aerie Island, August 1, for four weeks. Dance instruction and organized outdoor activities will be featured at the camp.

● MADISON, Wisc.—Leo Kehl will teach at three normal schools this summer: the D. M. of A. Normal School in New Orleans, July 18 to 29; the Chicago Association Normal School, August 8 to 20; and his own Summer Normal School.

● TRINIDAD, B. W. I.—Miss Marie Palmer-Chizzola's yearly dance display will be called *Starlets of* 1938, with over 65 pupils taking part in the performance.

PAT *and* DON, *pupils of Mrs. Ella Banks, Baltimore, Md.*



Top: ELEANOR LEAMAN, *ballet student of* THOMAS SHEEHY, *Los Angeles, Calif.*

Second: VERA STUART *and* MARY ELIZABETH O'BRIEN, *pupils of* JULIA CUNNINGHAM, *Washington, D. C.*

Bottom: JACK DAYTON *instructing* SUSIE ODEM *in an acrobatic number*

● MAPLEWOOD, N. J.—The pupils of Mrs. Edna R. Passapae gave a dance recital, May 7, at the Maplewood Woman's Club, to mark the closing of Mrs. Passapae's Maplewood and Newark ballet, tap and ballroom classes for the season.

● SOUTH BEND, Ind.—*Fantasies of* 1938, the annual show of the Maxene Mollenhour School, will be presented at Central Senior High School Auditorium, June 14. The program will be divided into four acts, featuring all types of dancing.

●

CHICAGO
by MARION SCHILLO

Edna Lucile Baum announces that her annual performance at the Goodman Theatre, June 11, will consist of two complete ballets, *Confections* by the younger dancers and *'L' Platform* by the Little Concert Group which has been doing outstanding work for the past three or four years. This summer Miss Baum plans a daily class in ballet technique, June 20 to July 15, and a special summer course for material, August 1 to 6.

●

Chicago's W. P. A. Dance Project will open its second group of ballets, May 15, at the Great Northern Theatre, for two or more weeks and a probable tour to the East. Ruth Page has been added to the staff of directors, which includes Kurt and Grace Graff. The Graffs will present a new ballet, *Behind This Mask,* and Miss Page will give *Frankie and Johnnie* and *American Pattern* with Bentley Stone.

●

Belle Bender reports that Ava Robbins has been given an extended leave of absence from her duties as principal assistant to Miss Bender, to continue her work as ballet mistress for the International Casino in New York.

●

CALIFORNIA
by DORATHI BOCK PIERRE

The Western Branch of the American Dance Association held a general membership meeting at the Carol Beals Studio during April. Questions of policy and finance were

BORIS BELSKY *with* BEBE ALLEN, *pupil of Marion Venable, Washington, D. C.*

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discussed. A reception was tendered the Humphrey-Weidman group while they were on the West Coast and a similar event is planned for the Horton Group when they reach San Francisco.

●

Roger Joseph, former instructor in History of Dance for the Cornish School, Seattle, Wash., is now dance director at the Freeman Studios in Pasadena.

●

Fanchon and Marco, world famed for their large production units, are uniquely situated for a teachers' normal course. They have a three-acre studio with many separate stages, huge scenic and costume facilities, where they teach stage lighting and direction as well as costume designing and making. Part of their summer course will include special tours of motion picture studios and other points of professional interest, such as the Dance Nights at Hollywood Bowl.

●

Georgia Graves Viallant danced *Le Sang Viennois, Reverie* and *Tennis* for the Pacific Musical Society, March 10, at the Century Club, San Francisco.

●

Most of the child motion picture stars have at some time trained with Ethel Meglin of the Meglin Fanchon and Marco School. She will make use of her many years of experience in presenting a special summer course for teachers interested in the training of children.

●

Jean Tyler and Gower Champion, pupils of the Elisa Ryan Studios who trained with Thomas Sheehy, have been dancing at the Waldorf-Astoria in New York and are now appearing at the Statler Hotel in Buffalo.

●

Norma Gould will give a summer course in dance at a private school for girls, Peak and Pine Camp at Idyllwild. May 1 and 2, the ballet *Lennox Avenue* will be presented at the Dance Theatre. Miss Gould composed the ballet to the music of William Grant Still, with a scenario written by Verna Arvey.

●

Virginia Hall Johnson will join the general exodus to Bennington, Vt., this summer.

●

● BOSTON, Mass.—Adolphe Robicheau, the French-American concert dancer, will present his professional and juvenile pupils in three ballets: *Coppelia, Fete Espagnole* and *Chopin Cycle* at Jordan Hall, April 29. Mr. Robicheau's season will be short this year, due to his engagement as dance director for New Haven's Tercentenary Celebration and the preparation of his French Villa at Ogonquit, Me., for a summer course in pantomime and ballet.

●

The Gould Studios will feature a special summer course with Leon Rattner teaching tap, Jose Fernandez in Spanish routines and Aida Broadbent as ballet instructress.

●

Tom Montez, ballet director for the Rainbow Studios and the Theatre of Youth Guild, recently presented 150 students in *Der Karneval Russe* at Figueroa Playhouse.

●

Dorothy de Pont of Baldwin Park suffered a very serious automobile accident on January 28 and is still in bandages as a result. It will be several months before she can dance again, but her three studios in Arcadia, El Monte and Baldwin Park have continued to function and she plans to return as active head of the schools as soon as possible.

●

The Ratliff Academy presented their 24th Annual Revue, February 28, at the Savoy Theatre, San Diego. The program was long and varied, with several talented soloists featured.

●

The Nico Charisse Studio offers great variety in their normal course, with an excellent faculty in new and beautiful surroundings.

●

Julia Barashkova, Guillermo del Oro and Mme. Betty Scoble Abbott will instruct in the dance department of the new Opera and Ballet School in San Francisco. In addition, Jose Torres y Fernandez, authority on the Spanish dance, will give a series of courses in Spanish Character and Technique during his visit to this city.

●

Maxine Cushing is scheduled to speak at Mills College, May 11, on *Dance on the Pacific Coast.*

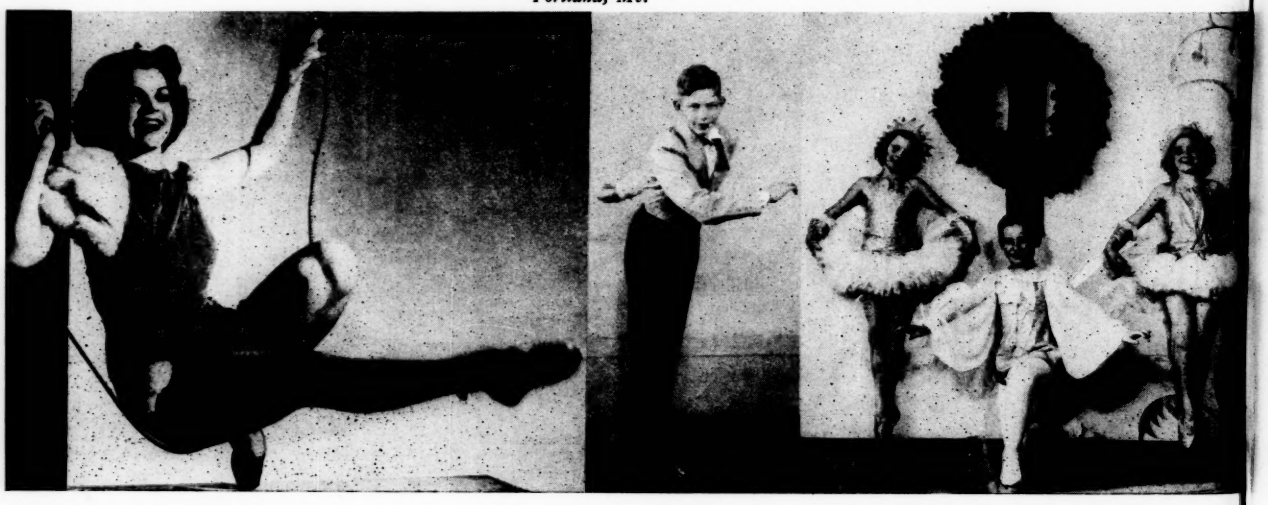
●

The Museum Series of concert will include: Carol Beals and Group, May 15; Elsa Naess in a children's program, May 22; the Stanford University Orchesis, May 29; Betty Horst's Concert Group, June 5; and the Pataky Dance Group, June 5.

(*Continued on page* 50)

Above: Concert group of Thelma Johnston Baggs Studio, Jacksonville, Fla. Left to right— HELEN MATHEWS, LOIS CLEVELAND, HELEN LEEPER, INEZ VRIEZE, MARTHA MOORE *and* NEVA DILLEY

From left to right: DOROTHY DAUM, *pupil of Gretchen Keil, Dayton, Ohio;* EUGENE HEATH, *advanced pupil of the Emerson Ludwick School of Dancing, Washington C. H., Ohio;* MARCIA SIROIS, WEYMOUTH MELLIKIN *and* EUGENIA MCCALLUM, *ballet trio from the Emerson-Mason School, Portland, Me.*



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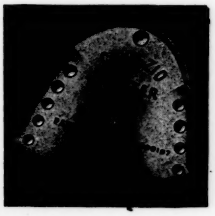

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AGENCIES IN PRINCIPAL CITIES

The Ballroom Observer

A Forum of the Social Dance Conducted by

THOMAS E. PARSON

APPLESAUCE—*"Big Apple Has Shrunk to Cherry Hop!"* This bit of news, flashed across the country in headlines of various sizes and assorted type, must have been consoling to those who were so vociferous and, to some extent premature with their predictions that the Big Apple would not last throughout the winter. But wait! This is not the first time that this terpsichorean outrage has been sent to the cleaners. On its first trip it emerged shrunk merely to the size of a Little Apple. And then, after undergoing a second renovating it closely resembled a Little Peach. Certainly, its worst critics cannot be cruel enough to hope, even, for shrinkage to a size much smaller than a cherry, else there would be nothing left with which to carry on a most constructive and amusing controversy. What a controversy it has been, too! Not since the days of *The Turkey Trot* have the *pros* and *cons* been so bitterly divided in their opinions as to exactly what constituted a ballroom or other type of dance. It has been a good scrap and we hate to think of its sudden ending. But wait again! Has it ended entirely? Has *The Big Apple* been relegated to the ash heap? We think not. Why? Simply because there are too many people who still prefer the taste of this bitter fruit of terpsichore to the so-called staid and decorous form of social pastime.

The changes insofar as taste in dances, or rather, names of dances is an interesting study. Going back a few years, we find that at one time this taste ran to birds, and such dances as *The Turkey Trot, The Hen Scratch, The Peacock Strut* and other feathered steps were the rage. Then came the preference for animals, with *The Bunny Hug, The Grizzly Bear, The Horse Trot,* and the immortal *Fox-Trot.* Locale played its part in designating certain hops, shuffles, etc. We have had *The Charleston, The Valencia, The New Yorker, The Louisville Glide, The Dartmouth Dip, The Jersey Hop,* etc., etc.

Down through the years we have had hundreds of titles for dances, with but a very small percentage ever to become known beyond the studio in which the name was invented or, at best, outside the few present at the gathering of dance teachers at which the *name* was introduced. Outstanding exceptions are, of course, *The Peabody, The Lindy* and *The Shag.* With these, however, the dance teachers had nothing whatever to do in choosing the title, and less than that in their popularization.

Then along came *The Big Apple,* which, in a few short weeks, created in the dancing public a taste for dances flavored with fruit. After a short period the styles in taste changes to peaches. And now, with the taste of fruit lingering so pleasantly in their palates, dancers are due—yes, they are willing and anxious—to become initiated in the luscious and delightful flavor of:

CHERRY PIE—The publicity already accorded *The Cherry Hop* has whetted the dancing public's appetite and aroused their curiosities. Introduced by the New York DTBA at its February meeting, *The Cherry Hop* was flashed on the screen of practically every motion picture house in the country. The name itself has marvelous publicity value. It might have been called by any one of a dozen or a hundred other names which would have been forgotten overnight, but the flavor of cherries—or apples or peaches—was bound to linger longer than, for instance: *Vaniteaser Blues, Graf Sway, Rumba-ba, Rigamarole, Coronation Walk, Culture Walk,* or any one of the list of 168 titles which make up a list recently compiled by Leo Kehl, and furnished your observer by him.

The Chicago Association featured *The Cherry Hop* at its six-day get-together in Indianapolis recently, and as a result of the interest shown by newspapers in something reasonably new and worthwhile in ballroom dancing headlines similar to the one quoted at the beginning of this column appeared all over the country. The news even traveled back to New York, where the staid and conservative *New York Times* carried an Associated Press dispatch headlined "Cherry Hop Fad Predicted." In Buffalo the news inspired a feature writer on the *Courier Beacon* to turn lyricist in his column of April 10. To prove it, here are the words. You can set your own music:

ON WITH THE DANCE

The cherry blossom season!
And
Big Apples have gone out.
It only stands to reason
That
So wild a dancing bout
Could never last the winter
Through
And that our boys and girls
Would very soon be-gin-ter
Look
For something new in noise.
And so at school and college
Now,
Lest you would be a flop
You shake the tree of knowledge,
And
You learn the CHERRY HOP.

There might be something to this *Cherry Hop at that!* And we believe it wouldn't be a bad idea for dance teachers' associations to feature it at the various Conventions this summer. By that time it will have become talked about enough to be of distinct commercial value to every dance teacher in the country. Certainly, it will attract and hold more attention than most of the titles which will be used to designate the season's new (?) dances. And certainly, you are entirely welcome for the suggestion!

COLLEGIATE SHAG HOP VARIATIONS

Arranged by ROBERT HEFFTNER, 308 College Ave., Staten Island, New York.

Suggested MUSIC: Dipsy Doodle, or any Fox-Trot.

Tempo: Medium or Fast.

SHAG

Count	*Movement*	*Measure*
1	Slide L fwd	
2	Slide R fwd	
3	Slide L fwd	
4	Hop on L and cross R behind L	1 M.
Repeat starting R		1 M.
Repeat last 2 Measures		2 M.
		4 Meas.

POLKA SHAG

1	Slide L to L side. Note: Partners cross in front on 2nd count.	
2	Cross R in front of L	
3	Slide L to L side	
4	Hop on L make ½ turn R	1 M.
Repeat starting R		1 M.
Repeat last 2 Measures		2 M.
		4 Meas.

COLLEGIATE

Conversational Position

1	Slide L fwd	
2	Hop on L swing R fwd	
3	Slide R fwd	
4	Hop on R swing L fwd	1 M.
Repeat 3 times		3 M.
		4 Meas.
Continue the Collegiate, Boy and Girl separate and return, Girl passing under Boy's L arm.		2 Meas.
Boy and Girl join R arms in a wheel		2 Meas.
Boy with L hand behind takes Girl's R hand and separates		2 Meas.
1	Slide L to L side	
2	Close R to L	
3	Slide L to L side	
4	Hop on L swing to L side	1 M.
Repeat starting R		1 M.
Repeat last 2 Measures		2 M.
		4 Meas.

Both hands joined in front make two complete turns. Boy to Left, Girl to Right in L.O.D.

Count	*Movement*	*Measure*
1	Slide L to L side	
2	Hop on L turn ½ Left	
3	Slide R to R side	
4	Hop on R turn ½ Right	1 M.
Repeat		1 M.
		2 Meas.
1	Slide L back	
2	Close R to L	
3	Slide L forward	
4	Close R to L	
56	Leap on both feet second position	
78	Draw feet to first position	2 M.

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THE INTERPRETIVE DANCE

Dancing, toward the end of the 19th Century, followed these well-defined forms: the social dance, sole outlet for rhythmic expression for the great mass of people; and the professional dance, with ballet of the rigid Italian school, and the clogs and jigs of the minstrels.

In the 1890's nice little girls took dancing lessons which consisted of the social dances of the period, the waltz, quadrille, Virginia Reel and a few others, with now and then gay, daring little dances like the Sailor's Hornpipe and an Irish Jig.

And then appeared Isadora Duncan, the figure of individual freedom. She was not greeted as a leader in American art; far from it. When she was finally recognized another, Ruth St. Denis, had appeared to carry on the cause.

We look upon Isadora Duncan as a symbol, an artist whose genius was so great it encompassed all arts; but she was, basically, an interpretive dancer. She interpreted her own soul, and the music of the great masters. Ruth St. Denis interpreted the Orient, and made the spirit of the East understandable to the Western mind.

It is interesting that the new freedom in dance arose in America, and the rest of the world rapidly followed our lead.

Here at home, interpretive dancing was greeted so enthusiastically that it reached catastrophic proportions; everyone was interpreting something, or teaching others to interpret something whether they had anything within themselves to interpret or not; until in desperation, Isadora declared there was great danger lurking in dancing schools, and when asked to view little darlings who purported to be dancing "Isadora Duncan's dance," she denied and disowned what they were doing.

Ruth St. Denis was not so revolutionary as Isadora, but her work of reconstructing oriental dances and themes into an Americanized theatrical art was as important and far-reaching in its effect upon dancing as anything Isadora did.

To have any understanding of the modern dance movement you must first have an understanding of these two great pioneer American dancers.

There have been several books written about Isadora Duncan. If you wish to know of her art, read: *Art of the Dance,* by Isadora Duncan. Published by Theatre Arts, Inc. N. Y. 1928.

To know the woman, read her autobiography: *My Life.* Published by Boni Liveright. N. Y. 1927; and be sure to follow that by reading: *Isadora's Russian Days,* which continues where her autobiography stops, and takes you up to the time of her death. It is written by Irma Duncan and Allen R. MacDougall. Published by Covici Freide. N. Y. 1929.

It is an unfortunate fact that very little has been put into book form about Ruth St. Denis. Certainly this will be an irreparable loss to American art.

The only book thus far devoted to St. Denis is: *Ruth St. Denis, Pioneer and Prophet,* by Ted Shawn. Published by John Nash, San Francisco, 1918.

Fortunately very valuable material may be found in magazine articles, both about and by Ruth St. Denis, by consulting the Readers' Guide.

•

Tap Dances for School and Recreation, by Anne Schley Duggan. A. S. Barnes & Co., N. Y. $2.50.

The routines offered in this book are designed especially to be used as a part of school and recreational programs. They vary from short simple dances for the beginner to difficult full-length routines for the more advanced enthusiast. Besides waltz, military, soft shoe, eccentric, etc., Miss Duggan has included several recently popularized rhythm buck routines. These dances are adapted to well-known melodies as well as original compositions and are illustrated with costume photographs.

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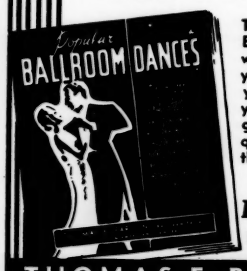

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15. SIMPLE SOFT SHOE (B).

INTERMEDIATE TAP ROUTINES
16. TAPTIME.
17. SWINGTIME.
19. INTERMEDIATE RHYTHM (B).
20. HOT-CHA TAP.
21. INTERMEDIATE RHYTHM BUCK.
22. RHYTHM TAP ROUTINE.
23. DRUM ROLL RHYTHM. (Military Rhythm.)
24. MILITARY TAP ROUTINE.
25. SUZI-Q. (Tap Version.)

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29. THE ROGASTAIRE. (Boy and Girl.)
30. RHYTHMETTE. (Rhythm and riff.)
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Dance Teams

ALBERTO GALO REPORTS: Georges and Jalna will open an engagement at the Trocadero, Los Angeles, in June.... Julio and Jean are taking a new Galo routine. . . . Mario and Lillia have just returned after an eleven months engagement in Havana, Cuba. . . . Dario and Diane will appear in the Persian Room at the Plaza in June. . . . Scott and Douglas are fulfilling an engagement in Boston, Massachusetts. . . . Fawn and Jordan are at the St. Moritz in New York City. . . . Clarice and Len Nardo sailed recently on a cruise to Bermuda. . . . Nikki and Grace are dancing at the Casino de Paree in Paris, France. . . . The Townsends are also to appear soon at the Casino de Paree. . . . Baron and Blair are making an unusual success at the Casino Copacabana, Rio de Janeiro. . . . Minor and Root are also appearing in Rio. . . . Beauvel and Tova are holding forth in the Trianon Room of the Ambassador in New York. . . . Dorothy Stone and Charles Collins are still hitting their usual high in Ed Wynn's *Hooray for What* in New York. . . . Ruvel and Marcia are at Jimmy Kelly's. . . . Raye and Naldi who have become so well known at the Rainbow Room in Radio City will open soon at the Chez Paree in Chicago. . . . Betty and Freddie Roberts are now appearing on the French Riviera. . . . Gabriel and Giraldi will work on a summer cruise from New York to Bermuda. . . . Temple and Jaren will also dance upon the high seas. . . . Belle and Adami of the International Casino Show are taking a new type of routine from Galo. . . . The Reyes will open at the St. Regis in New York soon. . . . Liberto and Owens are appearing in the show at the Paradise. . . . De Angelo and Porter are dancing in Miami, Florida.

•

FRED LE QUORNE reports: Joe and Betty Lee are closing in Pittsburgh after a three week engagement and will play vaudeville with a well known band. . . . Manor and Mignon, who were in Rio de Janeiro, are taking some new routines at Le Quorne's. . . . Marlynn and Michael are being held over at the Rainbow Grill, doing routines staged by Fred Le Quorne. . . . Paul Haakon and Nina Whitney, who are at the Waldorf-Astoria, were seen at Le Quorne's studios rehearing new work. . . . Miss Doree of Cesar and Doree has been studying with La Sylphe at the Le Quorne studios up to the last day before sailing for European engagements. . . . The Hartmans, famous comedy team, are a hit in London. They took some routines from Le Quorne before sailing. . . . Ashley and Ware are having some new comedy numbers arranged, Fred Le Quorne doing the staging. . . . Bernhardt & Graham had to cancel one week of their engagement at the Miami Biltmore, on account of illness. . . . Grace and Ray MacDonald returned from Florida last week and opened the following day at the Paramount in New York. . . . Donola and Duano, who have been working out of town for two years at the Agua Caliente Hotel, the Biltmore Bowl and the Golden Gate Theatre, are back in New York for new costumes and new routines. . . . Roselyn and Seville returned from an extensive tour and are preparing routines for a concert in the near future. . . . The De Tuscans, fencing champions in Detroit, have been signed for the Palladium in London, opening September 9. Fred Le Quorne is staging a dance with sabres called the *Duel Waltz.*

•

STUART AND LEA have just completed an engagement at the Beautiful Beverly Hills Country Club in Newport, Kentucky, just four miles out of Cincinnati. According to the press, the team's Cape-Swirling dance is one of their most effective presentations. Previous to this date Stuart and Lea met with unusual success at the Adolphus Hotel in Dallas, Texas.

•

GALANTE AND LEONARDO, exhibition ballroom dancers from Rio de Janeiro, will make their first appearance in the east this summer when they dance in the Marine Room of the Edgewater Beach Hotel in Chicago. These two dancers have worked together since they were children and are very well known in South America. They have appeared previously in Los Angeles at the Ambassador with Cugat and his orchestra. They have also routined and doubled for George Raft in the flickers.

•

MODIE AND LEMAUX, after several years absence, will return to New York in the fall for engagements. The team is appearing at the present time in the Muehlebach Hotel in Kansas City and will go from there to the Marquette Hotel in Peoria. This duo recently danced at the Gloucester Hotel in Hong Kong, China. They left the Orient just before the Japanese-Chinese fracas began.

•

SIX TIMES at the same spot should be something of a record among teams. ESTELLE and LEROY write from Egypt that they are returning to London to open June 6 at the Savoy for their sixth engagement—five of them return dates!

•

HARRISON and FISHER are having excellent success at the Chez Paree in Chicago.

RICHARD STUART *and* FLORA LEA—*a candid camera shot of their Cape dance*

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STEPPING STONE

(*Continued from page* 20)

"We also get ballroom routines from Galo," Dorothy told me. "We never had learned a rumba until recently. Charles, of course, creates many of our dances himself."

Besides this, Dorothy studies ballet with Agnes Roy at Albertina Rasch's school three or four times a week.

"She is marvelous for leg anatomy," Dorothy explained, "and muscle tightening. She teaches ballet scientifically. I was surprised, when I began studying with her, that my lessons were only three quarters of an hour. Her course is strenuous and we work the entire time. There is no sitting down to rest. For rest, she has taught me to stand at the bar in fifth position, or to sit on the floor"—this followed by a demonstration—"relax and roll the muscles of my legs from one side to the other, rather than lose all I've gained by sitting out to rest after I have once limbered up."

Professionally, having been born the daughter of a popular musical comedy star may pave the way, but it by no means assures continued success. During the past few seasons, Dorothy has become "Broadway's favorite replacement star." This began when she replaced Ruby Keeler in *Show Girl*. She succeeded Claire Luce as Fred Astaire's dancing partner in *The Gay Divorce*, the late Marilyn Miller in *As Thousands Cheer* and June Clyde in her current show, an assignment which gives her the opportunity to watch Paul Haakon's ballets at close range from the wings every night.

Her most cherished dream, above finding a show of her own again one day, is to dance in a picture with her husband. Until then, she accepts her lot philosophically, with the motto: "It isn't what you do that counts, but your reaction to it"—and she is only completely happy when she is dancing.

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ENTRANCE STEP: Start back stage left and travel to center of stage back, facing front.

1 to 8 inclusive, play last 8 measures of Chorus: "Bourreé," finish R F pointed back, arms in 2nd position.

First Chorus

Glissade Ronde de Jambe to right	1-2
Glissade Ronde de Jambe to left	3-4
Arabesque left	5
Pas de Bourre ste en Tournant to right, Pivot out to right	6-7-8
Reverse measures 1 to 8	9 to 16 incl.
Balancer to R oblique	17
Balancer to L oblique	18
Two inward Pirouettes to R	19-20
Reverse measures 17 to 20	21 to 24
Arabesque to R	25
Pas de Bourré changer to R	26
Arabesque to R	27
Put L F in front of R F, 5th pos.	28
Reverse measures 25 to 28	29 to 32

Second Chorus

Attitude turn on R F to R	1
Pas de Basque turn to R	2
Repeat measures 1 & 2, with these 16 measures travel around stage R to L oblique back	3 to 16
Three Piqué (Perch) to R oblique	17-18-19
Relevé on L F, R F lifted in front of L F, R hand well up in 5th pos., L arm in 2nd pos.	20—count 1 & 2
Finish in 5th pos., R F back	count 3
Two Piqué to R oblique back	21-22
Toe Bourré to R oblique back	23-24
Reverse measures 17 to 24. These last 16 measures will bring you to back stage center	25 to 32

Third Chorus

Arabesque to R	1
Pas de Bourré changer to R	2
Pas de Bourré Ste en Tournant to R	3-4
Tour Jeté to L oblique	5-6
Attitude L	7
Assemblé R front	8
Reverse measures 1 to 8	9 to 16
Balancer R front	17
Balancer L back	18
Two inward Pirouettes to R	19-20
Repeat measures 19 & 20; complete a circle around stage to R, finish down stage L	21 to 32

Exit Step

Last 16 measures of Chorus: "Toe Bourré" off

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PRIDE OF THE SOUTH

LARRY CEBALLOS

(*Continued from page 24*)

I try always to have simple but effective movement which is far more successful than a lot of conglomerate counter-movements which distract the eye.

"I have found that anything you make simple enough for the audience to feel they could do, is more interesting to them. If you make dancing seem labored or difficult, the audience reaction is not half as sympathetic; they resent the too difficult, complex routines and their kinesthetic reaction is not so pronounced.

"The human eye sees only so much. If a dance routine is complex, the eye catches the highlights; if simple, it sees nearly all.

"There are different techniques for the stage and screen, although the ultimate result should be similar. Taking into consideration the limitations of the human eye, makes it easy to work out a camera technique. When you watch a dance routine on the stage, no matter where you sit in the theatre you pick out your own close-ups. You watch the group for a few seconds; then unconsciously you watch just one particular dancer and the others are hardly noticeable to you; then your vision broadens and again encompasses the entire group.

"It has been proven scientifically that the human eye cannot focus to a close-up on a long-shot on the screen. Consequently, the camera must do it. Your screen dance should show you the entire pattern, as on the stage, then cut down to a close-up, just as the eye does in watching a dance on the stage; but the cuts should not be abrupt, and you should never lose the complete thread of the routine. The changes should be perfectly natural and very gradual.

"A dance sequence is usually shot three or four times—long and medium shots and close-ups. If all of this film is handed to the cutter, it so confuses him that he chooses what he thinks most effective and it is he who makes the final composition, without regard to pattern or sequence.

"I create my dance as a whole, watch it for eye focus and fatigue, and then cut it before I film it. In this way I use much less film, there is less wasted effort and the result is always a smoother, more pleasing dance sequence."

Larry Ceballos is convinced that the modern concert dancer has a future in pictures.

But: "The dancer's work, no matter what his medium, must have a feeling of youth and happiness. The modern dancer must develop a sense of humor for, in the theatre, even though the world comes to an end, we must be gay about it."

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MECCA FOR MODERNS

(*Continued from page 19*)

twelve summer students from the school, making a working body of about eighteen in all for the individual units.

There are obvious advantages in planning for a smaller number of dancers, and wieldiness is an important factor under the comparatively short time limit. Festival Week (August 9 to 13) will include two evenings for performance of their work, presenting two artists on each night.

Besides their own Workshop productions, the four dancers will teach in the basic *General Program,* making their presence at Bennington valuable to the whole school. Also, Martha Hill and Louis Horst will continue to present a program of choreography designed for young dancers who want a special opportunity to create original compositions and submit them to an audience during Festival Week. Louis Horst and Norman Lloyd will again conduct the course in music intended for musicians whose interests lie in accompaniment and musical composition for the dance.

This year they are adding another program —stage design for the dance, something which the directors feel that dancers should know about. Arch Lauterer, who composed the sets for *Panorama* and the New York production of *Trend,* will inaugurate the course.

There is still another experiment that is being made on the many-angled project. Beginning last summer, there was instituted a system of fellowships. This aid to young dancers means not only an opportunity to learn, but gives them the much-needed chance to *perform* their compositions, to gauge their work by audience reaction.

The first three fellows were Anna Sokolow, Jose Limon and Esther Junger. They came to Bennington last summer and were given freedom to use every facility there. The results were so encouraging that this summer three more have been chosen—Eleanor King, Louise Kloepper and Marian Van Tuyl (who is, incidentally, the first Mid-Westerner to be selected).

Letters from all over the country have indicated the interest which Bennington has aroused. It has attracted, particularly, a great many teachers of the dance, because it occurs during the summer and on the campus of a well known college. Each year about 35 or 40 states are represented at the school, and students have come even from Canada and Hawaii.

Bennington is not comparable to professional schools of the dance. Only a small percentage of those who make the pilgrimage to Vermont, have been professional dancers; about two-thirds of them teach in schools and colleges. This teacher response has been due in large measure to Martha Hill's contribution to education in the dance. Her study of problems of composition prepares teachers to analyze carefully, and to pass this meticulous analysis on to their students. Her course is based on that portion of the modern dance which the teacher can hand over to the pupil.

These past four years have constituted a cycle. The present year is another type of thing. It is entirely experimental; and it remains to be seen what this latest step will mean in the life of the school. Meanwhile, Bennington remains flexible; its directors do not try to set up a solidified scheme of education. They will meet each need as it arises, not afraid to establish a precedent where one seems wise—and the Bennington idea will keep on growing, and draw to itself each year an increasing number of seekers after knowledge of the modern dance.

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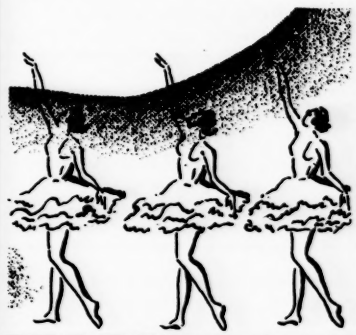

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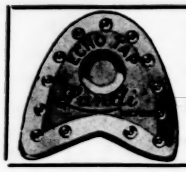

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D.T.B.A. BULLETIN

By THOMAS PARSON

At the Association's regular monthly meeting Sunday April 24, President Donald Grant gave the membership a resume of his plan to offer, as a substitute for the Coffee-Pepper bill to provide for a Bureau of Fine Arts, a bill which would set up in this country a National Academy of the Dance, similar in many respects to the old Imperial Russian Ballet. This plan was presented by Mr. Grant at a special meeting of the National Arts Conference held several weeks ago at the Hotel Astor in New York, and was adopted by that body. The primary purpose of the plan, he explained, was to "keep the dance where it rightfully belonged—in the hands of those who have taught and developed it; and to keep it from being used as a means of propaganda by the radical element." Further discussion of the plan will take place at the May meeting.

An unusually interesting program was presented during the afternoon. Lois Pond, who initiated the members into the intricacies of *Truckin'* three years ago, returned wtih a Tap Routine set to the music of the Overture —"Morning, Noon and Night." Bobby Hefftner demonstrated and taught a popular version of the *Collegiate Shag Hop*, and Lasar Galpern so impressed the members with his lecture-demonstration on *Improvisation* that he was engaged on the spot for the Association's 1938 Convention Faculty.

The next meeting, to be held Sunday, May 22, at the Park Central, will be the last of the season prior to the Convention. Program for the day will include a tap number by Jack Dayton; ballroom dances by Rodolfo D'Avalos, and Swing Gymnastics by Helen Von Naso, recently returned from a study tour of Europe.

The Association's roster has been boosted to well over three hundred during the past two or three months, predicting a lively Convention, the faculty for which includes, to date: Adolph Blome, Hilda Butsova, Charles Collins, Bill Pillich, Asya Kaz and Thalia Zanou, Lasar Galpern, Ethel Mount Mozar, Jack King, Marguerite Reynolds, Margaret Burton, Mari Tamsun-Houser, John Lonergan, Th. W. Bus, of Groningen, Holland, Billy Cross, Johnny Plaza, Alberto Galo, Donald Sawyer, Don LeBlanc, and Bernie Sager.

NATIONAL ACADEMY

(*Continued from page* 21)

which will do the most good to both teacher and pupil, namely: a desire on the part of every teacher to know more about his particular subject than his competitor.

This plan for a National Dance Academy is but one of several which could be offered as a substitute for anything remotely resembling the Coffee-Pepper bill—*provided those on whose shoulders the responsibility rests could but get together and work together.* Never before has such an opportunity presented itself for the leaders in the profession to prove their worthiness. The Government is, according to reliable information, wholly set on providing "culture for the masses" under some sort of bill. Dance teachers' organizations will have only themselves to blame if their members eventually become legislated into "permanent reliefers."

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STUDENT—STUDIO

(*Continued from page* 40)

Pat Sykes of London, Shanghai and Australia recently visited Fred Le Quorne's studio to learn the Big Apple. Miss Sykes expects to be the first teacher to give this dance in Shanghai and Australia. With her partner, J. A. Andrews, she has appeared at the Park Hotel and Ciros Club, Shanghai, and at the Hong Kong and Gloucester Hotels, Hong Kong. They are members of the Imperial Society and are the only English ballroom dancers who have toured the Far East. Mr. Andrews pioneered there in 1933.

● PORTLAND, Me.—The Emerson-Mason School awarded two subscriptions to THE AMERICAN DANCER as prizes for the best *fouetté* turns in the ballet class. The school took part in a show with the Junior Drum Corps of the American Legion on Easter Monday; and they are working hard on their recital which will be held May 20.

Chicago Association

The Annual Home-Coming Party and regular May meeting of the Chicago Association of Dancing Masters was held May 1 at the Academy of R. G. Huntinghouse, Chicago. It was known as the Hawkeye State Meeting, and all of the afternoon's faculty came from Iowa. The program included a rhythm number by Irene Uczciwek of Davenport; professional rumba and Spanish castanet dance by Phyllis Kapp of Des Moines; line work and high kick numbers by Martha Pound of Des Moines; comedy number and adagio by Betty Mae Harris of Boone; and a syncopated waltz clog and novelty number by Maryann Fuller of Marshalltown.

Immediately after the entertainment program, a Grab Bag Party was held at "so much per grab." A buffet luncheon was served in the evening to members and nonmembers who had been invited. This was the last regular meeting until the Annual Normal School and Convention in August.

New England Council

The New England Council of Dancing Teachers held its annual school revue by pupils of the members, at the regular meeting, April 10, in Neville's Studio, Hartford, Conn. This was the outstanding meeting of the year and repeated the success of last year's revue, with the cooperation of every member of the Council. Guest teacher for the meeting was Jack King of New York City, who presented a two hour program of tap and soft shoe routines.

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TAP DANCING in AMERICA

(*Continued from page* 23)

As a boy, I did quite a bit of trouping around the country in various shows with my mother and sisters. I recall one show in particular, *The Girl Behind the Counter,* which starred Sam Bernard and in which there was a dancer who played the part of a shoe salesman. His name was Vernon Castle (later to become so well-known with his wife as Mr. and Mrs. Vernon Castle, the first of the exhibition ballroom teams). Castle was doing a form of eccentric Leg-O-Mania work that included unusual leaps over the backs of a row of chairs in the shop scene.

Another show in which I toured was *The Three Twins,* a musical comedy produced by Lew Fields of the famous team of Weber and Fields and featuring Bessie McCoy. She was the originator of a song and dance production number that was called *Yama Yama Man* and was actually a combination known then as 'faked buck' and high kicks. By 'faked buck' we meant that Bessie McCoy was a 'natural'—it wasn't what she did so much as *how* she did it.

About this time, buck dancing developed a movement called *wings,* which resembled a bird in flight. Jackie Coogan's father, who was a member of the team known as Coogan and Cox, invented the *Coogan Wing* and there were many others such as *Pendulum, Swap Wings, Snare Wings, Pigeon Wings,* etc. Eventually, if wings were used in a routine, that dance became known as a 'buck and wing' number. Thus was evolved buck and wing dancing.

It was a great trick if you could learn it, but no one who knew it wanted to give the secret away. In those days there weren't any dancing schools, and a fellow had to be a good watcher or do plenty of pleading before the secret was disclosed.

Tap dancing had so few variations that after its simple vocabulary had been mastered, any two or twenty 'hoofers' (the term 'hoofer' was applied to all dancers, teams, singles and lines) could immediately go into a full routine without getting out of step. And that is no exaggeration!

Many of these standard steps are still being taught today. As a matter of fact, the value of a standardized routine for developing rhythm is indisputable. However, this didn't make for progress. Dancers were judged by their style and how well they worked together but it never occurred to them to expect a change in routine. Actually they were afraid to make any changes at all for fear the number wouldn't click.

As time went on, however, newer combinations of taps were developed. Syncopated buck dancing came in. This was fast buck dance tempo with every two measures of the step being a different movement and rhythm. Each step at that time had a different break.

Then there appeared a slow form of rhythm dancing which was really an offshoot of soft shoe dancing. This brought in many hand and arm movements and eventually led to the more sensational type in which over the tops or cut-overs were popular. Then came off-beat tap dancing and the 'hotcha' period in which more and more arm and body movement was used.

It was in 1927 that I first taught at the Dancing Masters of America Normal School at Leslie Hall in New York City. When I came on the floor to teach, most of the teachers were waiting for me in either first or third position! They danced the tap steps with all the pomp and style of first rate ballet dancers. Today, these same teachers are so expert in tap that they make the old-time professionals look like amateurs. I mention this to show the progress that has been made in tap dancing in the last decade.

Since then, of course, we have all come to realize the great value of ballet as a foundation for tap work. Ballet has, in fact, brought tap into a higher realm where such artists as Eleanor Powell, Fred Astaire, Paul Draper and Georgie Tapps were developed. There is a very fine edge to tap work which can only be brought out by the fullest body coordination and a keen sense of rhythmic values.

Today, tap dancing really has something to say—something to contribute not only in technical virtuosity but in ideas as well. Idea dancing is developing a larger scope of expression. In fact, my experiments in the longer types of idea-pieces have been extremely successful. Stories or skits in tap offer a wide range of novelty and comedy dancing. Fred Astaire, of course, is an outstanding example of this for he has employed idea dances to the point where it is a complete expression for him.

In tap, as in ballet, skill is what counts most. Perfection of performance classifies the dancer. Dancers of skill, however, who rely entirely on virtuosity and delivery, like Eleanor Powell and Ann Miller, hit a wide range of popularity.

A DANCER'S DIARY

(*Continued from page* 34)

"Say!" Tony gave a shout. "We've only one more week of rehearsal. Do you realize that? And say, I've found out something. Do you know who's coming to see the performance? The first night?"

"No! Who?" We both said at once.

"A Prince of something, and a Rajah of something." Tony announced grandly. "I can't remember their names, they're all mixed up. So we'd all better be pretty good."

Only pretty good, Diary? Things are piling up on me so I can't write so often. I'll have to put lots in one writing.

I only know, that right now I don't feel as if I could dance correctly even for Foulard, much less royalty. I wonder how it will feel to dance for a Prince, or if it will be just the same as for other people?

I can only pray I don't make a mistake on that big stage opening night. I can hardly wait and I'm scared to death at the same time.

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DANCE EVENTS

(*Continued from page 29*)

The American Dance Association sponsored the event. Since the three dancers are so distinct in appearance and could not possibly be mistaken for one another, it is difficult to understand why the numbers were not alternated, instead of grouping the numbers of each dance altogether. It would have eliminated waits and added contrast, to say nothing of preserving each dancer's energy.

●

CALIFORNIA
by DORATHI BOCK PIERRE

DORIS HUMPHREY - CHARLES WEIDMAN AND GROUP, *Royce Auditorium, March* 15, *Philharmonic Auditorium, March* 16.

No dance event has created greater interest among dancers than this first appearance on the west coast of Doris Humphrey, Charles Weidman and their Group.

Aside from my own enthusiastic reaction to their work, I saw in this group the most significant and important dance movement in America, because it is so completely and unashamedly American in genus and viewpoint. They have not made any pretenses to a pseudo-primitivism, or assumed a modernism foreign to Americans.

They have quietly, sanely, gone forward not back. They do not try to hide their heritage, but utilize the best of the past. Taking advantage of all that history has to offer, they make free and generous use of all dance techniques. Watching them, one realizes that this is really the logical direction for American dance to take. There is much that is Denishawn, but it is new and exciting. Evolution is all-powerful; try as we may to change its course, the next step is always logical and historical.

All the complex sophistication of modern American life is in their work, all it stands for and all it hopes to be. They are modern without losing aesthetic values. Their choreographic designs have infinite variety. Never have I seen demonstrated more clearly the thrill of kinetic reaction to choreographic design. Through perfect coordination of units, their group movements create spatial designs which are in themselves emotionally moving. Their technique is more than adequate, with variety, little repetition and no unnecessary striving for virtuosity for its own sake.

The American attitude toward life is found in their satires, which are deep but have no animosity, making no plea; poking humor at everything including themselves. This is a peculiarly American trait which we should jealously guard. The American artist has all that the European has to offer, plus a sense of humor toward himself.

As a whole, the group is so excellent that individualities do not project themselves save in flashes of solo movements, such as Katherine Lisk's work as the naïve maiden in *The Happy Hypocrite*. Jose Limon's remarkable animal magnetism and beautiful cat-like movements were a highlight of both performances.

●

SARA MILDRED STRAUSS DANCERS, *Belasco Theatre, March* 23, 24, 25.

Sara Mildred Strauss Dancers, composed entirely of girls from the University of California at Los Angeles, presented by the Los Angeles Federal Music Project with a Federal Concert Orchestra, made their first appearance in a concert built around the lighter aspect of the dance.

They are the first group I have seen who use the modern dance in this popular theatrical manner, and it proved wonderfully adaptable. The girls are all young and pretty, unusual in so large a group. Popular stage dancers who scoff at the modern dance should see this group, for this is modern dance with *a sense of humor.*

Miss Strauss' body mechanics are demonstrated remarkably by this group. Her technique is natural, flowing and liquid. The torso control and use is excellent, though the arm movements are inclined to be repetitious and the wrists somewhat static.

The girls danced all numbers in practice leotards, but for a lay audience costumes would have added character and variety to the dances.

It was refreshing to see a dance concert with adequate accompaniment. An excellent orchestra of some sixty pieces, directed by Dr. Alois Reiser, and a Swing Band with Bill Gardner directing, created a background that sustained and inspired the dancers.

Mary Bellerue, Tirzah Gill and Marjorie Hunt are outstanding members of the group. With further work they should add lustre to either the concert or theatrical stage.

Miss Strauss shows her greatest virtuosity in the lighter, purely theatrical numbers. Her choreography is designed to be eye-filling and in this sense it is completely delightful. It serves its purpose very well indeed. We can't all be serious, thank heaven!

●

LESTER HORTON DANCE GROUP, *Royce Hall, University of California at Los Angeles, April 6.*

This is the only concert the Horton Group have given this year, and precedes their tour of the North.

The strongest impression of the concert is that Horton has developed considerably during the last year. His compositions are more simple and meaningful and, as a consequence, have gained in power; his art is continually growing. He should watch closely certain repetitious mannerisms of movement. Jerky contractions of the arms become tiresome and lose their meaning when used too often.

In Bella Lewitsky the group possesses a soloist of great merit who can take her place beside any modern dancer in the country today. Her clean, effortless technique coupled with concentration of personality, make her a strongly marked and interesting dancer. During the last year her work has gained considerably in feminine softness and flexibility that is very charming.

The simple austerity of Kita Van Cleve's work has taken on depth and purpose; while Brahm van den Berg should strive against a tendency to soften his lines, thus detracting from the masculine dance.

The program consisted of *Chronicle,* a long ballet, *Sacre du Printemps,* presented in the Bowl last summer, and two new short numbers.

Mr. Horton has simplified *Chronicle,* stripping it of unnecessary encumbrances, building the most important parts to new significance and richer design. The entire ballet gains tremendously through this pruning and loses nothing of its theme. *Fanatical Action* builds to a climax with slow consistency, while the closing *Incident of Terror* remains one of the most moving preachments against fanatical terrorism.

The two new numbers, *Haven* and *Pasaremos,* both had music composed by Bertha English.

Haven: "And ye shall be cleansed of all thy sins," is based upon the excess of religious ecstacy found in some cults. This is an interesting number, but the choreography is too loosely designed and needs further development. It lost much of its strength by closely following *Fanatical Action* in *Chronicle,* which is based upon a similar theme. The two numbers should not be programmed on the same concert.

Pasaremos: "We will pass!", is based upon the contemporary war scene. The work of Bella Lewitsky was so outstanding that the group seemed unimportant and even cumbersome. In fact, this number might very well be made a solo for Miss Lewitsky. It would gain in emotional power.

Although *Sacre du Printemps* loses something in the impressiveness of the masses as presented in the Bowl, it gains in the intimacy of a small stage through the necessary simplification of choreographic detail. The selection of material could be still more pronounced, in order to make the content stand out in bolder relief. The impressive spiritual release and emotional concentration found in all primitive ritual has been very well recreated and sustained in this choreography.

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